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FROM THE ARTISTIC DIRECTOR

Welcome to Colorado Ballet's 65th annual production of *The Nutcracker*! We're truly grateful to have you with us as we celebrate this special milestone. Thank you for helping us to continue a beloved holiday tradition that has brought joy to so many for generations.

At its heart, *The Nutcracker* is about a young girl and her dreams—a magical journey that begins with Clara and leads to the enchanting Kingdom of the Sugar Plum Fairy. It's a story that captivates audiences of all ages, and we love seeing how it becomes part of people's lives. Many of you grew up coming to *The Nutcracker* with your parents, and now you're sharing it with your own children or grandchildren. That tradition and connection is what makes this ballet so special.

Your support makes this all possible. Because of you, we're able to welcome thousands of audience members each season. We are especially proud to once again present a sensory-friendly performance, which helps ensure everyone can experience the wonder of this ballet in a welcoming and inclusive setting.

We hope this performance fills your heart with the spirit of the season and leaves you with lasting memories. Thank you for being part of our community and for making *The Nutcracker* part of your holiday tradition.

Wishing you and your loved ones peace, joy, and a touch of magic.

With heartfelt thanks,

Gil Boggs
Artistic Director



FROM THE EXECUTIVE DIRECTOR

Thank you for joining us to experience the timeless magic of *The Nutcracker*. As the curtain rises and Tchaikovsky's iconic score fills the theater, we invite you to be swept away on Clara's enchanting journey with her Nutcracker Prince.

This annual production is more than a holiday tradition. With *The Nutcracker*, we celebrate the power of the arts to bring people together. Few events in our city create such a shared sense of joy, nostalgia, and connection. It reminds us of the power of ballet to inspire, uplift, and unite us, creating shared moments of wonder that stay with us long after the curtain falls.

We're honored to have you with us—not just as audience members, but as part of the Colorado Ballet family. Your presence and support make it possible for us to bring this beloved story to life and ensure ballet remains vibrant and accessible for generations to come.

As you take in today's performance, may it fill your heart with the spirit of the season and the magic that only *The Nutcracker* can bring. Thank you for being here, and for being a part of our community.

With gratitude,

Sameed Afghani
Executive Director



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One of the areas we focus on is the arts because we understand the critical role they play in the continued success, stability, and growth of our local communities. As such, PNC Bank is proud to be the returning presenting sponsor of Colorado Ballet's *The Nutcracker*. We are honored to support this annual holiday tradition and grateful that the Colorado Ballet continues to bring entertaining and timeless programming to the Denver community.

Happy Holidays and enjoy the performance!

Ryan Beiser
Regional President for PNC Bank in Colorado

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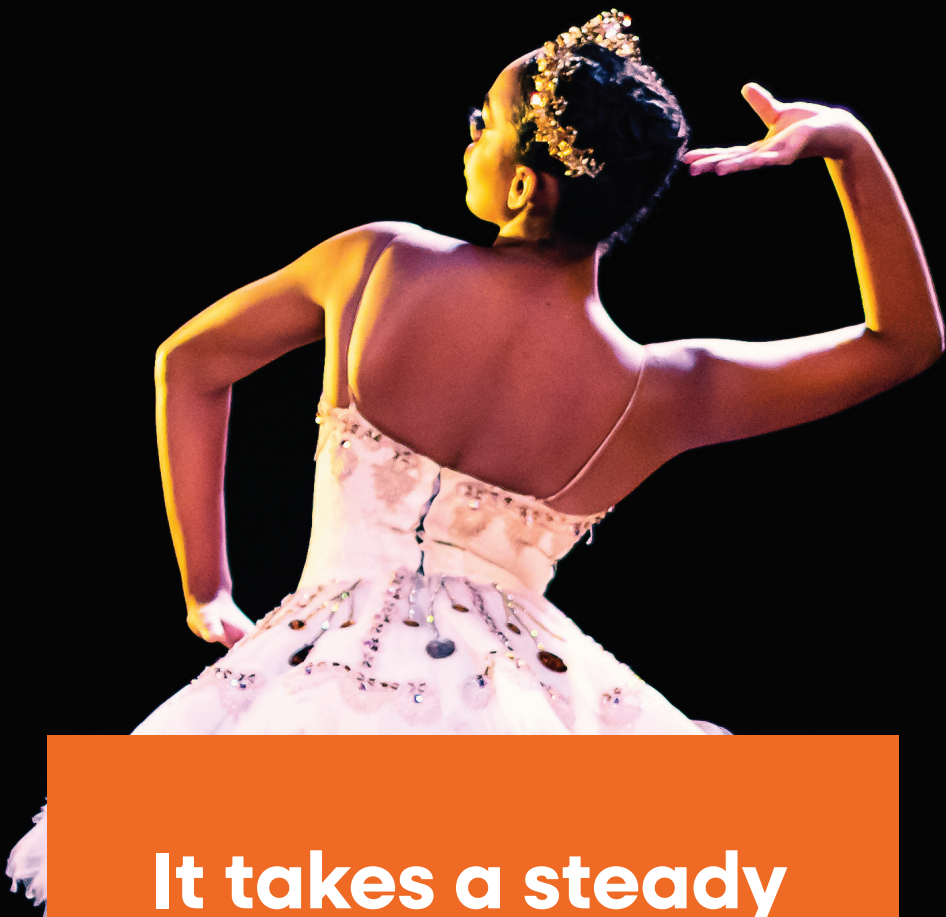


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Camille Pissarro, *The Garden of Les Mathurins*, property of the Deraismes Sisters, Pontoise (*Le Jardin des Mathurins*, Pontoise, propriété des sœurs Deraismes) (detail), 1876. Oil on canvas; 44 1/8 x 65 1/8 in. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust. Image courtesy akg-images / De Agostini Picture Lib. / J. E. Bulloz

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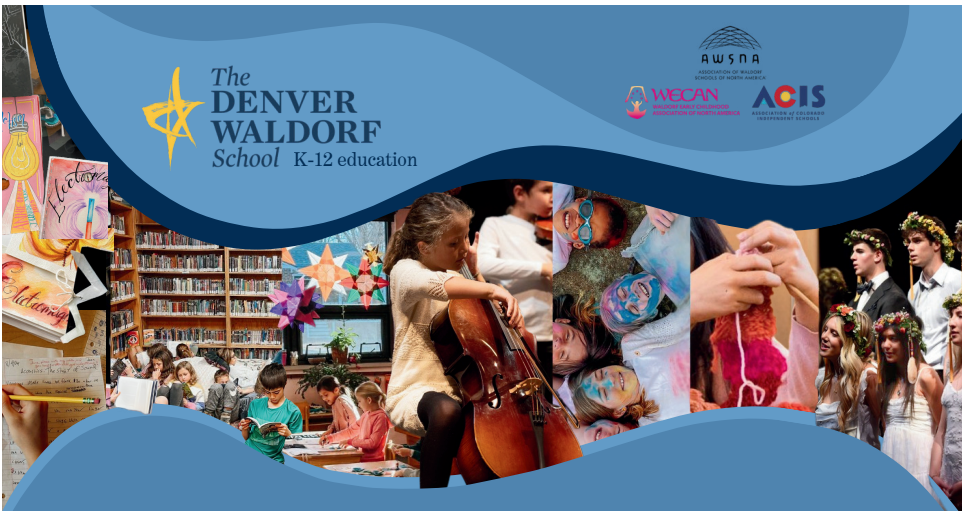
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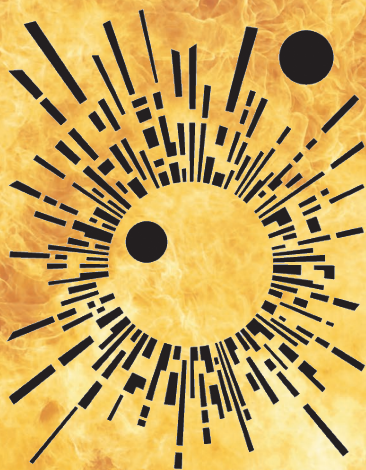


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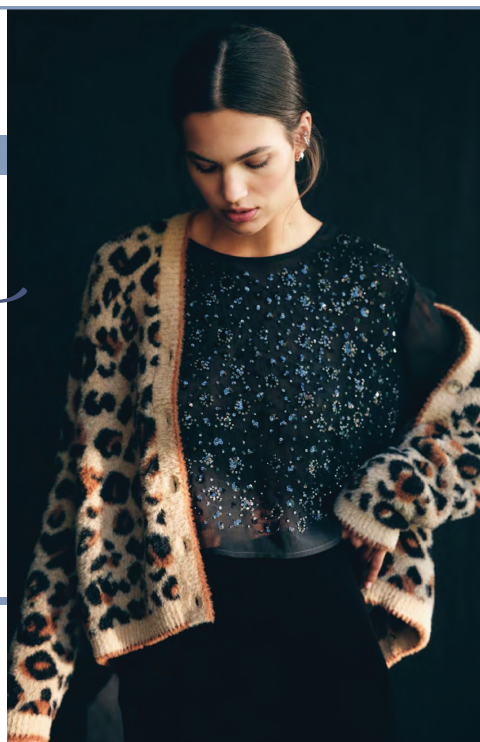
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Out of courtesy to the dancers, the taking of photographs of any nature is strictly prohibited during performances.
Please silence all cellular telephones and audible devices.

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 BY  PNCBANK

THE NUTCRACKER

ELLIE CAULKINS OPERA HOUSE

NOVEMBER 29-DECEMBER 28, 2025

Based on Choreography Martin Fredmann

Additional Choreography Sandra Brown

Staged Sandra Brown, Lorita Travaglia, and Maria Mosina

Music Peter Ilyich Tchaikovsky

Based on the Story E.T.A. Hoffman

Scenic Design Thomas Boyd

Costume Design Holly Hynes

Lighting Design Todd Elmer

Assistant Costume Designer Ricky Lurie

Wig Design Anne Davis

Associate Lighting Designer Andrew McDaniels

New Nutcracker Sets and Costumes Project Manager, Kristina Sablatura

Scenic Elements created by Denver Center for the Performing Arts,

Handsome Little Devils, Michael Hagen Inc.

Costumes Made by Aria Movement Designs Inc., Arnold S. Levine, Carol Atkins,

Caryn Wells Design, Conservatory by Primadonna Tutus, Eric Winterling Inc., Gene Mignola Inc.,

Handsome Little Devils, John Kristiansen New York Inc., JRenee Studio, Parsons-Meares Ltd.,

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SYNOPSIS

The curtain rises to reveal Herr Drosselmeyer in his workshop preparing for the party at the home of Dr. and Frau Stahlbaum. It's their annual Christmas Eve Party. The magical and eccentric Herr Drosselmeyer has planned a special surprise for his beloved godchild, Clara Stahlbaum. He presents her with a wonderfully mysterious wooden Nutcracker.

Clara is immediately taken with the gift. Clara's brother Fritz is jealous and steals the Nutcracker from Clara. In the chaos of his teasing, Fritz accidentally breaks the Nutcracker. Herr Drosselmeyer comes to the rescue and assures Clara that all will be well. The party ends and Clara, just before the stroke of midnight, returns to the darkened living room to check on her Nutcracker. She is frightened by large mice, but suddenly, Herr Drosselmeyer appears and the mice flee. Much to Clara's amazement, Herr Drosselmeyer commands the Christmas tree to grow to such an enormous size that it pushes away the entire room. Next, he changes her little wooden toy into a life-size Nutcracker. The Nutcracker introduces himself and his soldiers to Clara.

The mice suddenly reappear, and a vicious battle ensues. The soldiers seem to be winning, but the great Mouse King appears and the tide turns. The Nutcracker and the Mouse King fight, and just as the Mouse King is about to overpower the Nutcracker, Clara distracts him, giving the Nutcracker the chance to overcome the Mouse King.

To Clara's delight and surprise, the Nutcracker is transformed into a handsome young prince, who takes her off on an enchanted journey. He takes her to the Land of the Snow, and then to the beautiful Kingdom of the Sugar Plum Fairy, where Clara is entertained by dances from many lands.

The Sugar Plum Fairy and her Cavalier then dance for Clara and the Prince. The Prince carries a sleeping Clara back to her home, where she awakens uncertain if her magical journey was a dream or reality.

PRESENTED BY  PNC BANK

EL CASCANUECES

ELLIE CAULKINS OPERA HOUSE

30 DE NOVIEMBRE-24 DE DICIEMBRE 2025

Basado en la coreografía de Martin Fredmann

Coreografía adicional por Sandra Brown

Organizado por Sandra Brown, Lorita Travaglia y Maria Mosina

Música de Peter Ilyich Tchaikovsky

Basado en la historia de E.T.A. Hoffman

Diseño escénico por Thomas Boyd

Diseño de vestuario por Holly Hynes

Diseño de iluminación por Todd Elmer

Asistente de diseño de vestuario, Ricky Lurie

Diseño de peluca Anne Davis

Diseñador de iluminación asociado Andrew McDaniels

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RESUMEN

La cortina se levanta para revelar a Herr Drosselmeyer en su taller preparándose para la fiesta en la casa del Dr. y Frau Stahlbaum. Es su fiesta anual de Nochebuena. El mágico y excéntrico Herr Drosselmeyer ha planeado una sorpresa especial para su amada ahijada, Clara Stahlbaum. Le presenta un Cascanueces de madera maravillosamente misterioso.

Clara inmediatamente queda encantada con el regalo. El hermano de Clara, Fritz, le da envidia y le roba el Cascanueces a Clara. En el caos de su burla, Fritz accidentalmente rompe el Cascanueces. Herr Drosselmeyer viene al rescate y le asegura a Clara que todo va a salir bien.

La fiesta termina y Clara, poco antes del golpe de la medianoche, regresa a la sala obscura para revisar su Cascanueces. Queda asustada por ratones grandes, pero de repente aparece Herr Drosselmeyer y los ratones huyen. Mucho para el asombro de Clara, Herr Drosselmeyer ordena que el árbol de Navidad crezca a tal enorme tamaño que empuja fuera el salón entero. Entonces cambia a su pequeño juguete de madera en un Cascanueces de tamaño natural. El Cascanueces se presenta a sí mismo y a sus soldados a Clara.

Los ratones repentinamente reaparecen, y se produce una batalla violenta. Los soldados parecen estar ganando, pero aparece el gran Rey de los Ratones y cambia la batalla. El Cascanueces y el Rey de los Ratones pelean, y en el momento que el Rey de los Ratones está por dominar al Cascanueces, Clara lo distrae, dándole al Cascanueces la oportunidad de vencer al Rey de los Ratones.

Para el deleite y asombro de Clara, el Cascanueces se transforma en un joven príncipe galán, que la lleva en un viaje encantado. La lleva a la Tierra de la Nieve, y entonces al bello Reino de la Hada del Ciruelo de Azúcar, donde Clara es entretenida por los bailes de muchas tierras.

La Hada del Ciruelo de Azúcar y su Caballero entonces bailan para Clara y el Príncipe. El Príncipe lleva a una Clara durmiente de nuevo a su casa, donde despierta insegura si su viaje mágico fue un sueño o realidad.

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*, *Swanilda* 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, 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.



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

Adam Flatt, Music Director & Principal Conductor | Catherine Sailer, Associate Conductor

1st Violin

Takanori Sugishita,
Concertmaster
Ryan Jacobsen
Mary Evans
Jackson Bailey
Tori Woodrow
Ben Tomkins

2nd Violin

Margaret Soper-Gutierrez,
Principal
Evan De Long
Stephanie Bork
Robyn Sosa
Chris Menter

Viola

Michael Brook, *Principal*
Aniel Caban
Ezgi Pikayzen

Cello

Jeff Watson, *Principal*
Charles Lee
Elle Wells

Bass

David Crowe, *Principal*
Yu-chen Yang

Flute

Paul Nagem, *Principal*
Elizabeth Sadilek-Labenski,
2nd

Piccolo

Elizabeth Sadilek-Labenski

Oboe

Lauren Blackerby, *Principal*
Sarah Bierhaus, *2nd*

English Horn

Sarah Bierhaus

Clarinet

Kellan Toohey, *Principal*
Michelle Orman, *2nd*

Bass Clarinet

Michelle Orman

Bassoon

Kaori Uno-Jack, *Principal*
Brian Jack, *2nd*

Horn

Lauren Varley, *Principal*
Benjamin Shafer, *2nd*
Matthew Scheffelman, *3rd*
David Smalley, *4th*

Trumpet

John King, *Principal*
Derek McDonald, *2nd*

Trombone

Mark Bennett, *Principal*
Robert Olds, *2nd*

Bass Trombone

Andy Wolfe

Tuba

Adam Snider

Percussion

Peter Cooper, *Principal*
Dominic Grande

Timpani

Mark Foster, *Principal*

Harp

Pamela Eldridge, *Principal*

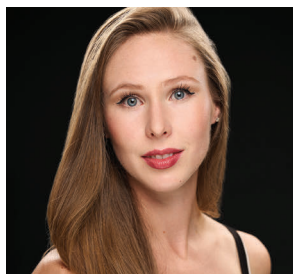
Celeste

Catherine Sailer, *Principal*

Orchestra Personnel Manager & Librarian

April Johannesen

COLORADO BALLET DANCERS



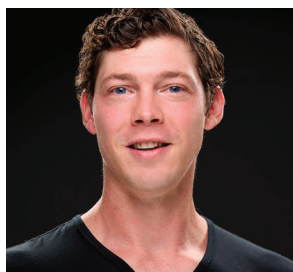
Jennifer Grace *(she/her)*
Principal
Bozeman, Montana



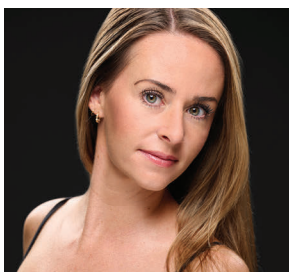
Mario Labrador *(he/him)*
Principal
Antioch, California



Leah McFadden
Principal
Dowagiac, Michigan



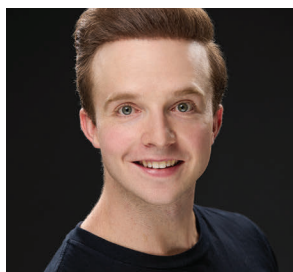
Christopher Moulton *(he/him)*
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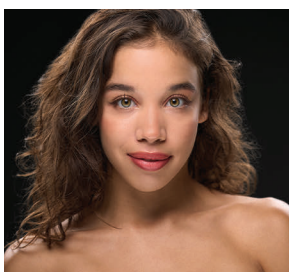
Jessica Payne *(she/her)*
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San Clemente, California



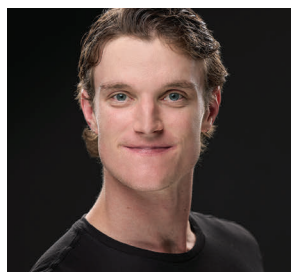
Jonnathan Ramirez *(he/him)*
Principal
Cali, Colombia



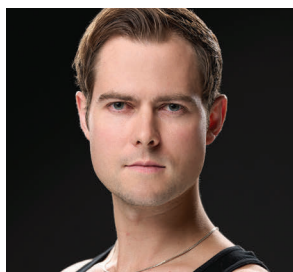
Bryce Lee *(he/him)*
Soloist
Mission Viejo, California



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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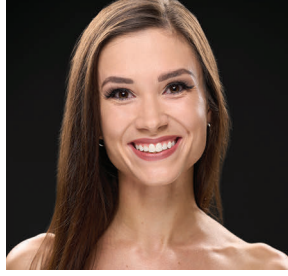
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Sarah Tryon (she/her)

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

New Orleans, Louisiana



Sara Thomas (she/her)

Demi-Soloist

Bucks County, Pennsylvania



Kenny Allen (he/him)

Corps de Ballet

Denver, Colorado



Joshua Allénback (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



Lily Bines (she/her)

Corps de Ballet

Dallas, Texas

COLORADO BALLET DANCERS



Mylie Buck (she/her)

Corps de Ballet
Greeley, Colorado



Leopold Foster (he/him)

Corps de Ballet
Princeton Junction, New Jersey



Alexandra Gilliom (she/her)

Corps de Ballet
Denver, Colorado



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Corps de Ballet
Cedar Hill, Texas



Catherine McGregor (she/her)

Corps de Ballet
Jacksonville, Florida



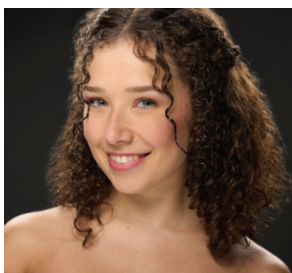
Stefanee Montesantos (she/her)

Corps de Ballet
Hinsdale, Illinois



Santiago Paniagua (he/him)

Corps de Ballet
Boston, Massachusetts



Sonata Ross (she/her)

Corps de Ballet
Fort Collins, Colorado



Tate Ryner (they/them)

Corps de Ballet
Littleton, Colorado



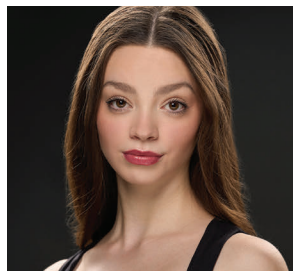
Lili Travaglia (she/her)

Corps de Ballet
Denver, Colorado



Cruz Vining (he/him)

Corps de Ballet
Phoenix, Arizona



Lily Hagan (she/her)

Apprentice
Wyckoff, New Jersey

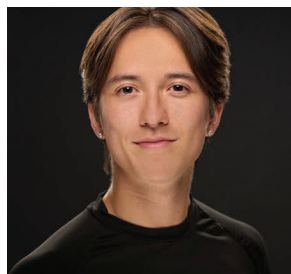
COLORADO BALLET DANCERS



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Apprentice
Trumbull, Connecticut



Chloe Kinzler (she/her)
Apprentice
Los Angeles, California



Wyatt Mier (he/him)
Apprentice
Tokyo, Japan



Rheana Montesantos (she/her)
Apprentice
Hinsdale, Illinois



Justin Pidgeon (he/him)
Apprentice
Houston, Texas

*Learn more about the talented
Artists of Colorado Ballet*



STUDIO COMPANY DANCERS



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, Horus Hudgins (not pictured)

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GUEST ARTISTS & DESIGNERS



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!



Thomas Boyd, Scenic Design

Originally from Kansas, Thomas Boyd performed 12 years with Chicago Ballet, Chicago Contemporary Dance Theater, and Houston Ballet. From 1986 to 2012, Mr. Boyd was head of production for Houston Ballet, where he worked with noted designers like Peter Farmer, Desmond Heeley, David Walker, and Walter Nobbe. In 2013, Mr. Boyd reunited with a long-time friend when Li Cunxin assumed artistic directorship of Queensland Ballet, recruiting Mr. Boyd as Technical Director. Mr. Boyd's designs for ballets choreographed by Ben Stevenson, Natalie Weir, Trey McIntyre, Stanton Welch, and Ma Cong have been produced around the world for companies including Houston Ballet, San Francisco Ballet, National Ballet of Estonia, Ballet de Santiago, National Ballet of China, and Queensland Ballet.



Holly Hynes, Costume Design

Holly Hynes is an international award-winning costume designer with over 250 ballets to her credit, including more than 70 at New York City Ballet. Hynes' designs are also on view in companies around the world, including American Ballet Theatre; The Bolshoi Ballet in Moscow, Russia; National Ballet of Canada; La Scala Ballet in Milan, Italy; The Kirov Ballet in Saint Petersburg, Russia; The Royal Ballet in London; Ballet de l'Opéra National de Paris, The Royal Danish Ballet in Copenhagen; Bulgarian State Ballet in Sofia, Bulgaria; Koninklijk Ballet van Vlaanderen in Antwerp, Belgium; San Francisco Ballet; Houston Ballet; Den Norske Ballet in Oslo, Norway; Finnish National; Kansas City Ballet; Miami City Ballet; Oklahoma City Ballet; Charlotte Ballet; BalletMet in Columbus, Ohio; Philadelphia Ballet formerly known as Pennsylvania Ballet in Philadelphia, Pennsylvania; Ballet Vancouver, Canada; Les Grands Ballets Canadiens, Canada; American Repertory Ballet in Princeton, New Jersey; Pacific Northwest Ballet, Seattle, Washington; Atlanta Ballet, Georgia; Nashville Ballet, Tennessee; Los Angeles Ballet, Golden State Ballet, San Diego Ballet and Ballet Pacifica all in California; Richmond Ballet in Virginia; Joffrey Ballet in Chicago, Illinois; and The Suzanne Farrell Ballet at The John F. Kennedy Center for the Performing Arts in Washington, DC, where she served as the resident costume designer for 19 years. Hynes was Director of Costumes for the New York City Ballet from 1985-2006. In 2018 Holly received the Theatre Development Fund/Irene Sharaff Lifetime Achievement Award in New York City. She and husband of 45 years, Jim Zulakis, have two children who both work in the arts. Learn more about Holly at hollyhynes.com



Todd Elmer, Lighting Design

Mr. Elmer came to Colorado Ballet in 2008 from an extensive background designing lighting for live performance: theatre, opera, dance, and ballet, which included ten consecutive years touring domestically and internationally from 1984-94 while based in New York. He was the Lighting Director for American Ballet Theatre, Baryshnikov's White Oak Dance Project, Wes Chapman's American Ballet, Production Stage Manager for three Festival on Ice U.S. National Tours, and Lighting Supervisor for ABT's junior company, ABT II. He has traveled in all but 6 U.S. states and worked in 12 foreign countries. This new *Nutcracker* is his 19th production with Colorado Ballet. Since relocating to New Mexico in 1994, other long-term clients include Aspen Santa Fe Ballet, the Wheelwright Museum of The American Indian, and the New Mexico School for the Arts dance department. His beginning in ballet came in 1982 lighting NYCB's School of American Ballet annual performances in Lincoln Center, a relationship that lasted 37 years. In New York he also designed lighting for numerous Off-Broadway shows, theatre, and opera productions for the Juilliard School, and has served in either design, managerial, or technical capacities at Louisville Ballet, Oregon Ballet Theatre, Maria Benitez Teatro Flamenco, Telluride/Alpine Dance, Richmond Ballet, Bermuda and Spoleto Festivals, Santa Fe Opera, and the Yale Repertory Theatre.

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

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Colorado Ballet received the following bequests over the past 12-months. We are grateful to play a part in the legacies of our donors.

Michael A. Bena Family Trust
Christine L. Honnen
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**Deceased*

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Joining the Legacy Society through an estate gift commitment is an easy and affordable way to maximize your support!

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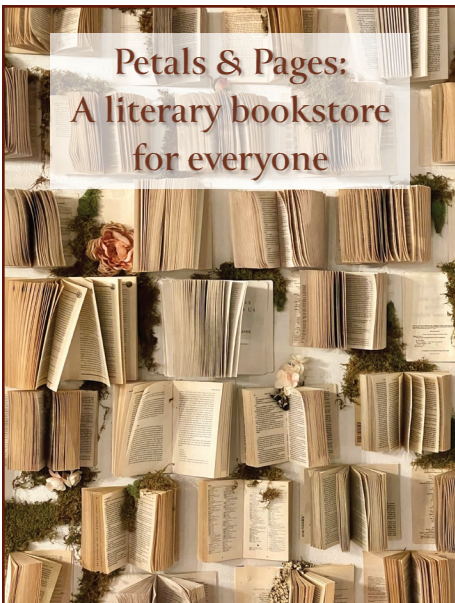
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	Bria Skonberg: <i>Jingle Bell Swing</i>	Wed. 12.10.2025
	Chris Thile	Thurs. 1.15.2026
	La Santa Cecilia	Fri. 1.23.2026
	The Okee Dokee Brothers	Sun. 1.25.2026*
	Don Was & the Pan-Detroit Ensemble: <i>Blues for Allah</i>	Thurs. 1.29.2026
	Meshell Ndegeocello: No More Water - The Gospel of James Baldwin	Fri. 2.13.2026
	Mandy Patinkin in Concert with Adam Ben-David on Piano	Fri. 2.27.2026
	Cirque Kalabanté: <i>Afrique en Cirque</i>	Thurs. 3.12.2026
	Ranky Tanky and Lisa Fischer	Tues. 4.7.2026

* 2pm Matinee Show

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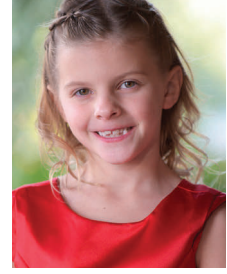
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**Philippa Therese
Zank**

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SUGARPLUM ALUMS



All Sugar Plum photos by Douglas Wells

TOP ROW (left to right)

Elliott Campbell Balakas, Amelia Ravenel Hart, Sutton Kelly Thomas, Reese Westbrook Manley, Gracie Lynne Grabau, Caroline Jane Stapleton, Sunny Catherine Frank, Sofia Frances Beauprez, Caroline Katherine Payne

MIDDLE ROW (left to right)

Amelia Lorraine Whelan, Keira Talene Gates, Harlow Briell Jordan, Sienna Avery Mauk, Chloe Grace Dorough, Lucy Jane Rogers, Elinor Lyn Nightingale, Evangelia Philippa Christopher, Taylor Elizabeth Edgar

BOTTOM ROW (left to right)

Gigi Louise Rogers, Evelyn Claire Castelo, Kennedy Ann Roberts, Brooke Hatton Shopneck, Kenzo De Ren Traylor, Maribelle Lynn Boswell, Genevieve Vaughan Massey, Jubilee Hope Elmer, Stella Marie Kelin

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Left photo by Amanda Tipton. Right photo by Andrew Fassbender.



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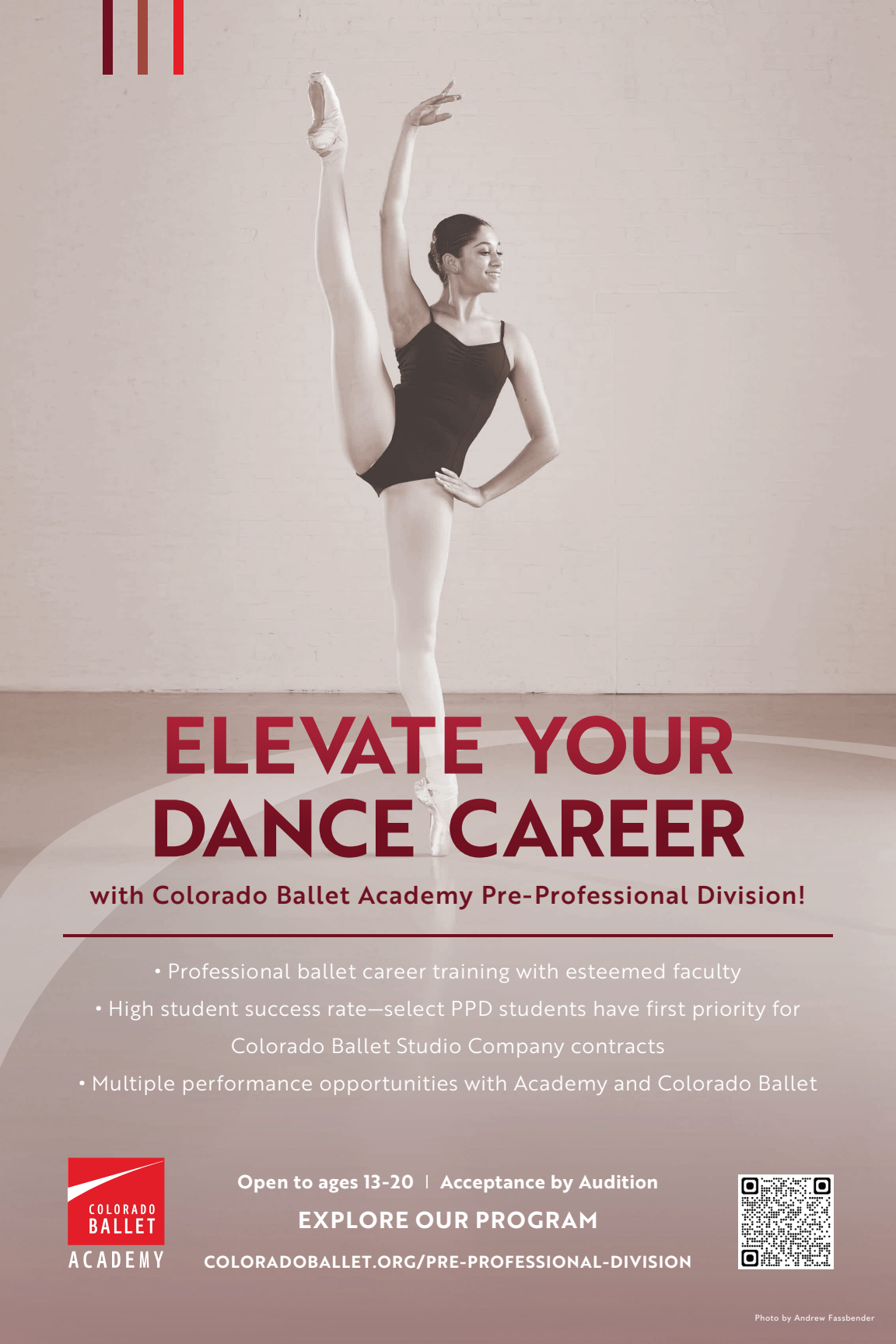
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Colorado Ballet Publication is produced for Colorado Ballet by the Publishing House, Westminster, CO.
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