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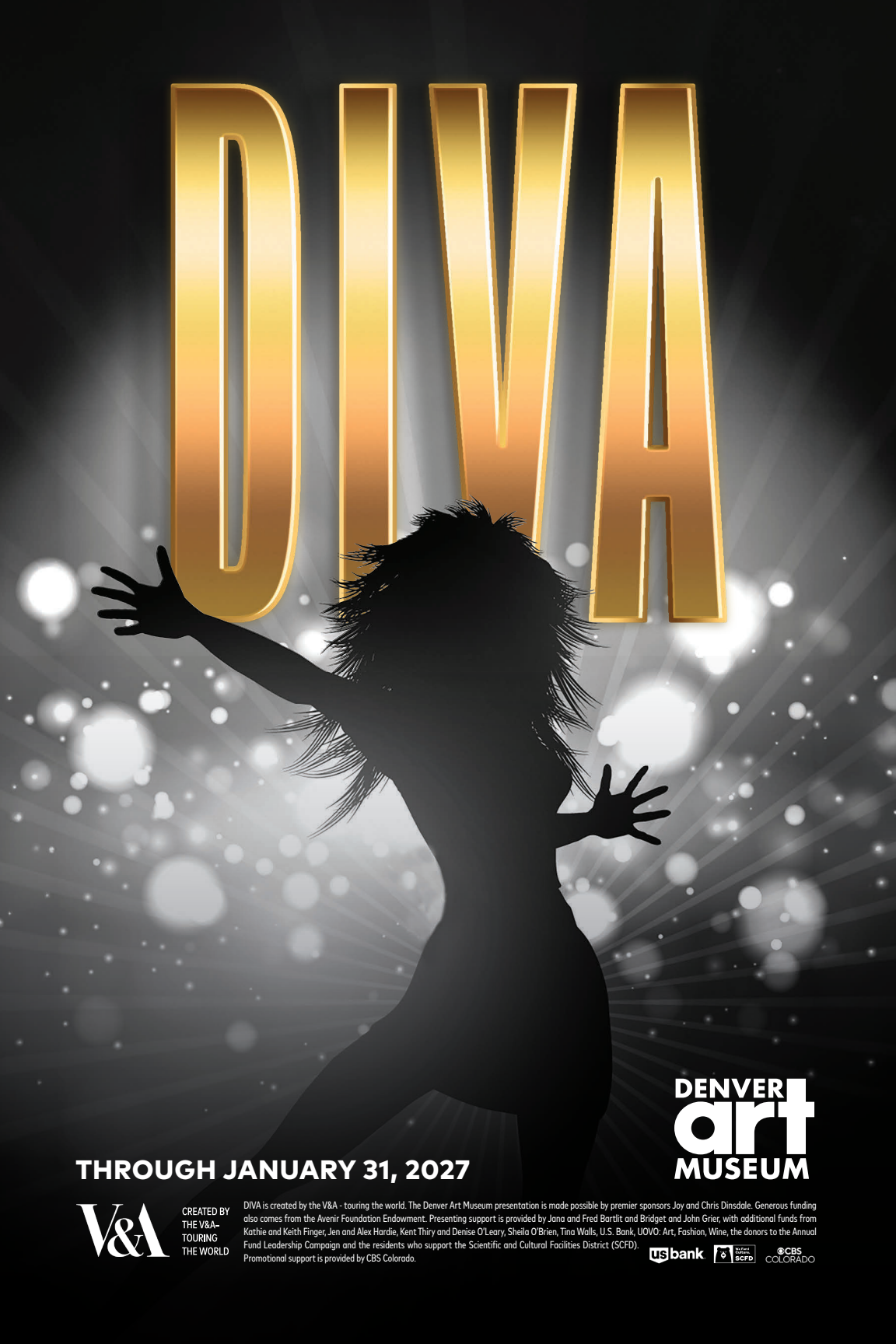
The NUTCRACKER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FROM THE **ARTISTIC DIRECTOR**

Dear Friends,

Welcome to Colorado Ballet's *The Nutcracker*. For 66 years, *The Nutcracker* has been part of Colorado families' holiday celebrations. For many, attending this beloved ballet is a cherished tradition shared across generations. For others, this is their first time experiencing Clara's magical journey. For those of us at the ballet, it is a privilege to be part of the memories that families carry with them long after the curtain falls.

Bringing *The Nutcracker* to life takes an extraordinary village. From our 60 dancers, 42 musicians, 105 Academy students, ~400 singers and 9 supernumeraries to the costume artisans, stagehands, our production team, and staff working behind the scenes, hundreds of people come together each season to create this enchanting world. Their artistry can be seen in every detail, from the 300 costumes adorned with more than 50,000 rhinestones to the spectacular stage effects that transform the theater into a winter wonderland.

From all of us, thank you for making *The Nutcracker* part of your season. We hope it fills your holidays with wonder and delight.

Gil Boggs

Gil Boggs
Artistic Director



FROM THE **EXECUTIVE DIRECTOR**

Dear Friends,

One of the things that makes *The Nutcracker* so special is its ability to bring people together. Beyond the beauty on stage, this production reflects Colorado Ballet's commitment to building connections and ensuring that the arts are accessible to all members of our community.

We are proud to once again offer a sensory-friendly performance of *The Nutcracker*. Hosted over Thanksgiving weekend, this performance features thoughtful adaptations that create a welcoming and inclusive environment for individuals with intellectual or developmental disabilities, autism spectrum disorder, sensory processing differences, and other sensory sensitivities. We believe everyone deserves the opportunity to experience the joy, wonder, and inspiration of live ballet.

This holiday season, we are also partnering with five local food banks to host food drives at the Ellie Caulkins Opera House before select performances. We invite our audiences to join us in this effort to support neighbors throughout our community. Together, we can help others share in the spirit of the season.

These initiatives reflect our belief in the power of the arts to foster belonging, spark connection, and strengthen the communities we serve.

Thank you for being part of the Colorado Ballet family. Your support makes it possible not only to bring *The Nutcracker* to the stage each year, but also to expand its impact far beyond the theater.

With gratitude,

Sameed Afghani
Executive Director

Front cover Mackenzie Dessens Studinski & Christopher Mitchell by Rachel Neville.

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At PNC, we believe strong communities are built by creating opportunities for individuals and families. That's one of the many reasons we created PNC Grow Up Great®, our $500 million bilingual early childhood education initiative, to help give young children the foundation they need for success in school and life.

Through Grow Up Great® and our partnership with Colorado Ballet, underserved children ages 3-5 can experience ballet and creative movement classes that support self-expression and early learning.

We also recognize the important role live arts and cultural experiences play in a child's development beyond the classroom. They not only spark creativity, but also bring families together. That's why PNC is proud to return as the presenting sponsor of Colorado Ballet's *The Nutcracker*.

For generations, this beloved ballet has created lasting family memories and holiday traditions. We're honored to support the Colorado Ballet as it continues to deliver world-class performances and expands access to the arts.

On behalf of all of us at PNC, thank you for joining us! We wish you a wonderful holiday season and hope you enjoy the show.

Kevin Classen
Colorado Regional President and Mountain Territory Executive
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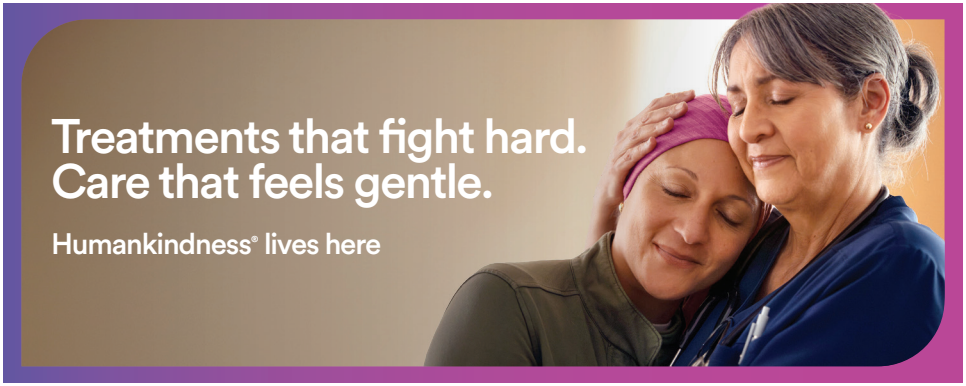

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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents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

AGMA
AMERICAN GUILD of MUSICAL ARTISTS

Presented by PNC BANK

THE NUTCRACKER

Ellie Caulkins Opera House

November 28-December 27, 2026

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. Hoffmann
Scenic Design Thomas Boyd
Costume Design Holly Hynes
Lighting Design Todd Elmer
Assistant Costume Designer Ricky Lurie
Wig Design Anne Davis
Associate Lighting Designer Jon Dunkle
New Nutcracker Sets and Costumes Project Manager, Kristina Sablatura
Scenic Elements created by Denver Center for the Performing Arts,
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Costumes Made by Aria Movement Designs Inc., Arnold S. Levine, Carol Atkins,
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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.

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EL CASCANUECES

Ellie Caulkins Opera House

28 de Noviembre-27 de Diciembre, 2026

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. Hoffmann
Diseño escénico por Thomas Boyd
Diseño de vestuario por Holly Hynes
Diseño de iluminación por Todd Elmer
Asistente de diseño de vestuario, Ricky Lurie
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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 obscurecida 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 si 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.

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 internationally award-winning costume designer whose work spans more than 250 ballets, including over 70 for New York City Ballet, where she served as Director of Costumes from 1985–2006. Her designs have been featured by leading ballet companies worldwide, including American Ballet Theatre, The Royal Ballet, Ballet de l'Opéra National de Paris, Bolshoi Ballet, National Ballet of Canada, La Scala Ballet, San Francisco Ballet, Houston Ballet, and The Joffrey Ballet. Hynes also served as resident costume designer for 19 years at The John F. Kennedy Center for the Performing Arts, working with The Suzanne Farrell Ballet. In 2018, Hynes received the Theatre Development Fund/Irene Sharaff Lifetime Achievement Award in New York City. She and her husband, Jim Zulakis, have two children, both of whom work in the arts. Learn more at hollyhynes.com.



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 more than 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.

***The Nutcracker* Visual Storybook**

To help you learn the story, our visual storybook pairs photos with key plot points. Courtesy of our Education & Community Engagement team.

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 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*
Zachary Ragent
Ryan Jacobsen
Mary Evans
Jackson Bailey
Chris Menter

2nd Violin
Stephanie Bork, *Principal*
Evan De Long
Robyn Julyan
Veronica Pigeon
Tori Woodrow

Viola
Michael Brook, *Principal*
Lora Stevens
Aniel Caban

Cello
Jeff Watson, *Principal*
Elle Wells
Erin Patterson

Bass
David Crowe, *Principal*
Yu-chen Yang

Flute
Paul Nagem, *Principal*
Elizabeth Sadilek-Labenski

Piccolo
Elizabeth Sadilek-Labenski

Oboe
Ian Wisekal, *Principal*
Brittany Toohey

English Horn
Brittany Toohey

Clarinet
Kellan Toohey, *Principal*
Michelle Orman

Bass Clarinet
Michelle Orman

Bassoon
Kaori Uno-Jack, *Principal*
Brian Jack

Horn
Lauren Varley, *Principal*
Benjamin Shafer
Matthew Scheffelman
Sarah Ford

Trumpet
John King, *Principal*
Derek McDonald

Trombone
Mark Bennett, *Principal*
Robert Olds

Bass Trombone
Andy Wolfe

Tuba
Adam Snider, *Principal*

Percussion
Peter Cooper, *Principal*
Dominic Grande

Timpani
Mark Foster, *Principal*

Harp
Kaitlin Miller
Lily Primus
Kathryn Harms

Celeste
Catherine Sailer

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)*
Principal
Colorado Springs, Colorado



Jessica Payne
Principal
San Clemente, California



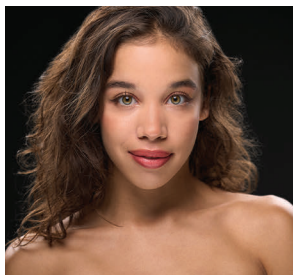
Jonnathan Ramirez *(he/him)*
Principal
Cali, Colombia



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



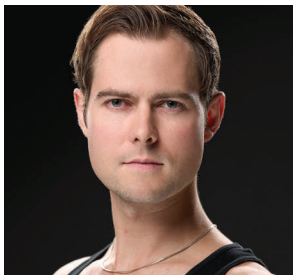
Bryce Lee *(he/him)*
Soloist
Mission Viejo, California



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



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



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

The dancers and artistic staff of Colorado Ballet celebrate and gratefully acknowledge the generosity of ***Lynnette Morrison,*** *Founding Sponsor of the Company's Dancer Wellness Program.*

COLORADO BALLET **DANCERS**



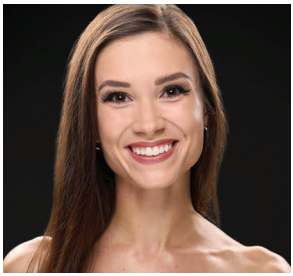
Mackenzie Dessens Studinski *(she/her)*
Soloist
New Orleans, Louisiana



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



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



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



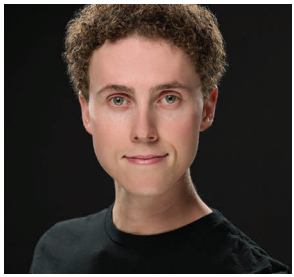
Kenny Allen *(he/him)*
Demi-Soloist
Denver, Colorado



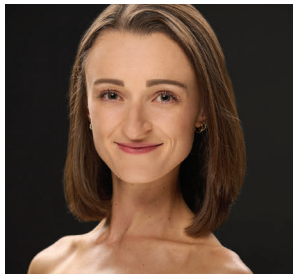
Ever Larson *(she/her)*
Demi-Soloist
Chicago, Illinois



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**



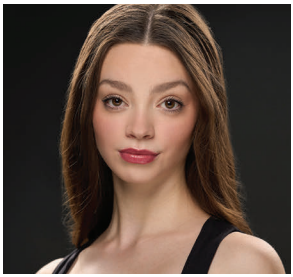
Lily Bines *(she/her)*
Corps de Ballet
Dallas, Texas



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)*
Corps de Ballet
Hinsdale, Illinois



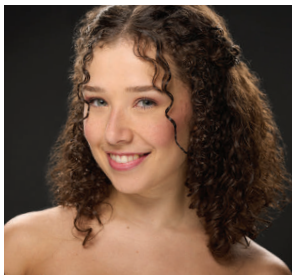
Santiago Paniagua *(he/him)*
Corps de Ballet
Boston, Massachusetts



Emelia Perkins *(she/her)*
Corps de Ballet
Baton Rouge, Louisiana



Justin Pidgeon *(he/him)*
Corps de Ballet
Houston, Texas



Nani Ross *(she/her)*
Corps de Ballet
Fort Collins, Colorado



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
Trunbull, 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



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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Chris and Laura Powell
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Chelsea White
Michelle Wilhite
Murray Willis

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Melissa Goodpaster and Brooks Gagstetter
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Melly Kinnard
Krissa, Karlina, and Aeslyn Klotzle
Lawrence Lazar
Marc Levine
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Regina Randall
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Karlye Pokorny and Grant Waldie
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SUGARPLUM **ALUMS**



All Sugar Plum photos by Douglas Wells

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Emily Deflorian, Claire Elizabeth Achatz, Lucy Davidson Batting,
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Taylor Grace Dixon, Lena Marie Hill, Adella Scott Garnett

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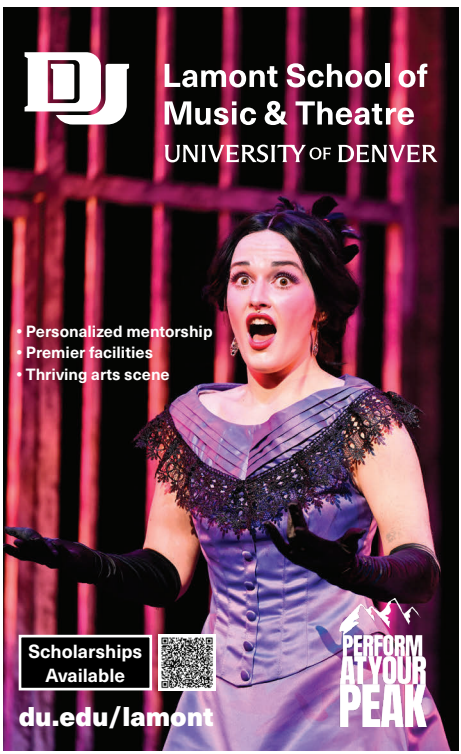

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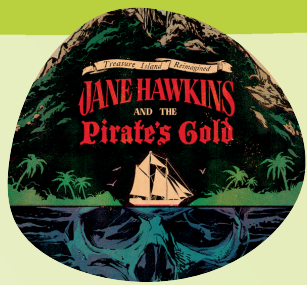

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