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FROM THE ARTISTIC DIRECTOR



Friends and supporters, as we prepare to conclude our season, I am filled with pride and excitement for what lies ahead. This year has been a remarkable journey, marked by a diverse array of performances that have captivated audiences and showcased the incredible talent of our company.

From classical masterpieces to cutting-edge contemporary works, our repertoire has embraced a spectrum of styles and themes, enriching our stage with something for every patron to enjoy. This commitment to artistic exploration lies at the core of our mission, and it's been a privilege to witness it come alive on our stage this season.

This year's *MasterWorks* program introduces our community to more acclaimed masterpieces that expand the horizons of this art form. Notably, it is a joy to present the mesmerizing world premiere of *Three Views of a Mountain*, a new work created for our company by emerging choreographer Lauren Lovette, whose innovative vision promises to infuse our repertoire with a fresh perspective. We are so grateful to donors like Mary Ellen and David Wright whose extraordinary support makes new work possible.

I look forward to continuing this journey of artistic excellence and innovation together next season. Until then, please enjoy this performance.

Gil Boggs **Gil Boggs**
Artistic Director

FROM THE EXECUTIVE DIRECTOR



As we conclude another remarkable season at Colorado Ballet, I'm deeply grateful for the incredible journey we've shared. This marks my first full year as Executive Director, and the steadfast support of our community has been truly inspiring.

This season, we've achieved significant milestones together: introducing a trio of new works to Denver audiences—Val Caniparoli's *Jekyll & Hyde*, Yoshihisa Arai's *Boléro*, and the world premiere of Lauren Lovette's *Three Views of a Mountain*—and growing our roster of exceptional artists, enhancing the depth and versatility of our company.

Our commitment to expanding our impact in Colorado has flourished this year through various initiatives aimed at breaking down barriers to entry and ensuring accessibility to ballet for all. From affordable ticketing programs to a performance of *The Nutcracker* with sensory-friendly adaptations and collaborative partnerships with local organizations and schools, we've strengthened our community connections, enriching both our institution and the lives of those we've reached.

Looking ahead, we've laid a solid foundation for continued growth and innovation. Together, we'll continue to push boundaries, inspire creativity, elevate ballet to new heights, and share this art form with even more of our community. Thank you for your unwavering support in making this vision a reality.

SA **Sameed Afghani**
Executive Director

Front cover features
Leah McFadden &
Mario Labrador
by Rachel Neville.



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A woman with long blonde hair, wearing a white long-sleeved top and white pants, is sitting on a curved orange leather sofa. She is smiling and has her hand near her chin.

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Out of courtesy to the dancers, the taking of photographs of any nature is strictly prohibited during performances.
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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.



Denver Ballet Guild Presents

BALLET MASTERWORKS

APRIL 12-21, 2024

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Rubies

Choreography by George Balanchine® The George Balanchine Trust

Music Capriccio by Igor Stravinsky

Pianist David Korevaar

Lighting Design by Jack Mehler

Staged by Eve Lawson

Rubies sets and costumes courtesy of San Francisco Ballet

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Three Views of a Mountain

Choreography by Lauren Lovette

Music Three Views of a Mountain by Kip Jones

Violinist Kip Jones

Bassist David Crowe

Lighting Design by Jack Mehler

Costume and Scenic Design by Libby Stadstad

Scenic painting by Scenic Art Studios

***The world premiere of Three Views of a Mountain is generously
underwritten by Mary Ellen and David Wright***

Boléro

Choreography by Yoshihisa Arai

Music by Maurice Ravel

Lighting Design by Jack Mehler

Costume Design by Temur Suluashvili

Costumes courtesy of THE JOFFREY BALLET

Ashley C. Wheeler MBE, The Mary B. Galvin Artistic Director

About Ballet MasterWorks

Rubies

Rubies sends its dancers racing across the stage like lightning to Stravinsky's jazz-inflected piano capriccio, emphasized by a sharp attack and sassy style. Igor Stravinsky composed his three-movement Capriccio for Piano and Orchestra, the music for *Rubies*, in 1928-29. He intended it as a vehicle for his own appearances as a concert pianist and as something of a relief from his Concerto for Piano and Wind Instruments, which he had written five years before for the same purpose. Balanchine set the second movement as a pas de deux for the principal dancers, and they and a soloist dance with the corps de ballet in various combinations in the outer movements. *Excerpt from New York City Ballet, (2024). <https://www.nycballet.com/discover/ballet-repertory/rubies>*

Three Views of a Mountain, World Premiere

Three Views of a Mountain, a living creation by former New York City Ballet Principal dancer Lauren Lovette, is inspired by and built upon the intricate score composed by Kip Jones, who will be performing the violin solo with the Colorado Ballet Orchestra himself! With a stunningly painted backdrop by Libby Stadstad, this ballet is bound together by three movements that all represent a different perspective of what a mountain represents depending on one's state of mind, and exemplify the journey of the individual. "The Climb" with its ambition, struggle and aerobic energy, features two dancers as they seek to find one another within their own life adventures... constantly meeting and separating and tied to the notion that they must stay true to their own path. "The Clearing" is a world of steadfast peace where one has a sense of place in a much greater existence, and the dancers hold one another alongside the magnitude of a larger-than-life view of the world. The third movement titled "The Descent" represents the speed, delirium, and downright silly motivation that befalls us when we have gravity at our back.

Boléro, Regional Premiere

Audiences will be enraptured by the pulsating rhythm and powerful imagery of Yoshihisa Arai's *Boléro*, performed for the first time outside of Chicago. A contemporary masterpiece, Arai's interpretation breathes new life into Maurice Ravel's iconic composition, transporting viewers into a realm of sheer artistic exhilaration.

ARTISTIC STAFF



Gil Boggs, Artistic Director

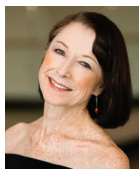
Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov 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*, *Le Corsaire*, *Beauty and the Beast* and *Peter Pan*. Boggs has also presented 17 world premieres and 18 Colorado Ballet premieres by such renowned choreographers as Twyla Tharp, Lar Lubovitch, Anthony Tudor, Val Caniparoli, Dwight Rhoden and Lynne Taylor-Corbett.



Sandra Brown, Assistant to the Artistic Director/Ballet Master

Sandra Brown joined American Ballet Theatre in 1987 under the directorship of Mikhail Baryshnikov, where she remained until 2003. During that time, she danced numerous classical, full-length principal roles and gained recognition for her leading contemporary roles. Most notably, she created and danced the world premiere role of Desdemona in Lar Lubovitch's full-length *Othello*. During her tenure at ABT, she was chosen by Mikhail Baryshnikov to choreograph for the American Ballet Theatre Choreographic Workshop. Brown appears in ABT's film productions of *Romeo and Juliet*, *Le Corsaire*, and the documentary *Ballet*. She was featured in the movie *Center Stage* and appears in the film *The Company*. She also achieved recognition by appearing on Broadway as Louise Bigelow in the Tony Award-winning 1994 revival of *Carousel*, directed by Nicholas Hytner and choreographed by Sir Kenneth MacMillan at the Vivian Beaumont Theater.

In 2003, Brown left ABT to pursue work as a freelance artist. During this time, she was asked to perform as a guest artist at the Vail International Festival. She also taught and choreographed for the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, to work with Colorado Ballet. Since then, she has assisted staging the full-length productions of *Giselle*, *Don Quixote*, *The Nutcracker*, *Coppélia*, *The Sleeping Beauty*, *Swan Lake*, and Christopher Wheeldon's *A Midsummer Night's Dream*. In addition, she has staged Lar Lubovitch's *Smile with My Heart*, Dwight Rhoden's *Ave Maria*, Twyla Tharp's *In The Upper Room*, Clark Tippet's *Bruch Violin Concerto No. 1*, and Edwaard Liang's *Feast of the Gods*. During that past 17 years as Ballet Master, she has choreographed many scenes in Colorado Ballet's productions as well as a multitude of ballets for the Bal de Ballet, an event hosted by the Denver Ballet Guild. In 2014, she gained critical acclaim for the ballet *The Last Beat*, which she created on the dancers of Colorado Ballet to the music of DeVotchKa.



Lorita Travaglia, Ballet Master

Lorita Travaglia is originally from New Zealand. She received her ballet training at the National School of Ballet and later the Royal Ballet School in London. Lorita made her debut as a professional dancer with the Berlin Ballet. After six years with the Company, she moved to the United States where she worked with Princeton Ballet, Boston Ballet, Atlanta Ballet and International Ballet Rotaru, dancing solo and principal roles in a wide range of repertoire. Her favorite roles include Odette/Odile in *Swan Lake*, Swanhilda in *Coppélia*, *Cinderella*, Sugarplum Fairy in *The Nutcracker* and *Paquita*. In 1992, Lorita returned to New Zealand, but continued to perform as a guest artist with companies in the United States as well as Company Z, a contemporary dance company in New Zealand. Lorita began teaching in 1988 while still performing and studied the Vaganova methodology. She was the principal teacher for a professional training program in Auckland, New Zealand and later, as artistic director of Canyon Concert Ballet in Fort Collins, Colorado, she set up a similar aspirant program. In 1999, Lorita joined Colorado Ballet as director of the Apprentice Program and company repetiteur, and has been ballet master since 2006. Her choreography includes *Equanimity*, *Aspects*, *Pictures at an Exhibition*, *Piazzolla* and, most recently, *The Angel of Buenos Aires* for Colorado Ballet and a full-length *The Nutcracker* for Canyon Concert Ballet. Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and has a private practice in Denver. She is an avid tango dancer and is the 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 the Associate Conductor of the Colorado Ballet Orchestra. She was named the winner of the Robert Shaw Fellowship in 2005, chosen by Chorus America and supported by Warner Brothers and the National Endowment for the Arts. Her other awards include first place at the American Choral Director's Association Conducting Competition. Conducting Credits include the Atlanta Symphony Chorus and Orchestra, the Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, the National Opera of China, the Cabrillo Festival of Contemporary Music Orchestra and the Central City Opera. Sailer has been a conducting fellow with the Dale Warland Singers, the Kansas City Chorale, the Chicago Symphony Chorus, the Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's. She has collaborated as conductor or chorus master with singers William Warfield and Marilyn Horne and conductors Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop. Sailer was invited to conduct in the National Conducting Institute with the National Symphony Orchestra as a student of Leonard Slatkin. She also conducted performances of the festival chorus and orchestra at the Oregon Bach Festival under the tutelage of Helmuth Rilling. Catherine Sailer received the Doctor of Music with honors in conducting from Northwestern University and the Bachelor and Master of Music degrees in Piano Performance and Conducting from the University of Denver.

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Lauren Varley, *2nd*
Sarah Ford, *3rd*
Stuart Mock, *4th*

Trumpet

Derek McDonald, *Principal*
John King, *2nd*
Noah Lambert, *3rd*
John Adler, *4th*

Piccolo Trumpet

Derek McDonald

Trombone

Bron Wright, *Principal*
Ryan Van Gilder

Bass Trombone

Andy Wolfe

Tuba

Mike Dunn, *Principal*

Percussion

Peter Cooper, *Principal*
Nena Lorenz
Sean Case
Michael Tetreault

Timpani

Mark Foster, *Principal*

Harp

Pamela Eldridge, *Principal*

Celeste

Catherine Sailer, *Principal*

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April Johannesen

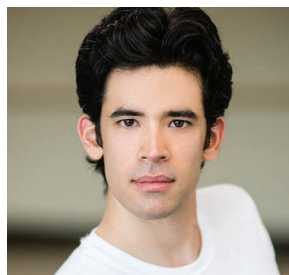
COLORADO BALLET DANCERS

PRINCIPALS

From left to right



Jennifer Grace (she/her)
Bozeman, Montana
Soloist in 2020, Principal in 2021



Mario Labrador (he/him)
Antioch, California
Soloist in 2021, Principal in 2021



Christopher Moulton (he/him)
Colorado Springs, Colorado
Corps de Ballet in 2010, Soloist in 2017,
Principal in 2023



Jonnathan Ramirez (he/him)
Cali, Colombia
Soloist in 2020, Principal in 2020



Asuka Sasaki (she/her)
Nagano, Japan
Corps de Ballet in 2005, Soloist in 2010,
Principal in 2017

SOLOISTS



Leah McFadden
Dowagiac, Michigan
Apprentice in 2018, Corps de Ballet in
2019, Soloist in 2020



Jessica Payne (she/her)
San Clemente, California
Corps de Ballet in 2020, Soloist in 2022



Kevin Gaël Thomas (he/him)
Cannes, France
Apprentice in 2007, Corps de Ballet in
2009, Soloist in 2016



Sarah Tryon (she/her)
Sudbury, Ontario, Canada
Corps de Ballet in 2015, Soloist in 2021

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COLORADO BALLET DANCERS

DEMI-SOLOISTS



Mackenzie Dessens Studinski

(she/her) New Orleans, Louisiana
Apprentice in 2015, Corps de Ballet in 2017, Demi-Soloist in 2021



Bryce Lee *(he/him)*

Mission Viejo, California
Corps de Ballet in 2016, Demi-Soloist in 2022



Ariel McCarty* *(she/her)*

Allen, Texas
Apprentice in 2018, Corps de Ballet in 2020, Demi-Soloist in 2022



Sean Omandam *(he/him)*

Fresno, California
Apprentice in 2005, Corps de Ballet in 2007, Demi-Soloist in 2019



Jeremy Studinski *(he/him)*

Broomfield, Colorado
Corps de Ballet in 2017, Demi-Soloist in 2022



Alexandra Wilson* *(she/her)*

Highlands Ranch, Colorado
Apprentice in 2019, Corps de Ballet in 2020, Demi-Soloist in 2022

CORPS DE BALLET



Kenny Allen *(he/him)*

Denver, Colorado
Apprentice in 2022, Corps de Ballet in 2023



Joshua Allenback *(he/him)*

Pueblo, Colorado
Apprentice in 2014, Corps de Ballet in 2016



Catherine Aoki* *(she/her)*

Ogden, Utah
Apprentice in 2020, Corps de Ballet in 2022



Cato Berry *(he/him)*

Seattle, Washington
Corps de Ballet in 2022

*Indicates training with Colorado Ballet Academy

COLORADO BALLET DANCERS



Alexandra Gilliom* *(she/her)*
Denver, Colorado
Apprentice in 2021, Corps de Ballet
in 2023



Sheridan Guerin *(she/her)*
Cedar Hill, Texas
Apprentice in 2020, Corps de Ballet
in 2022



Liam Hogan *(he/him)*
Houston, Texas
Apprentice in 2019, Corps de Ballet
in 2020



Ever Larson* *(she/her)*
Denver, Colorado
Apprentice in 2020, Corps de Ballet
in 2021



Catherine McGregor *(she/her)*
Jacksonville, Florida
Apprentice in 2020, Corps de Ballet
in 2022



Patrick Mihm *(he/him)*
Dubuque, Iowa
Apprentice in 2021, Corps de Ballet
in 2023



Christopher Mitchell *(he/him)*
Denver, Colorado
Corps de Ballet in 2021



Alexander Roy *(he/him)*
Chicago, Illinois
Apprentice in 2019, Corps de Ballet
in 2020

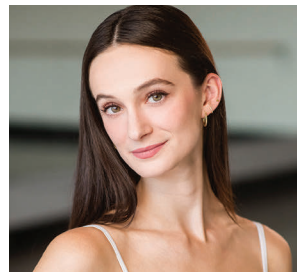


Sara Thomas *(she/her)*
Bucks County, Pennsylvania
Apprentice in 2017, Corps de Ballet
in 2019



Cruz Vining *(he/him)*
Phoenix, Arizona
Corps de Ballet in 2023

APPRENTICES



Lily Bines *(she/her)*
Dallas, Texas
Apprentice in 2023

COLORADO BALLET DANCERS



Mylie Buck *(she/her)*
Greeley, Colorado
Apprentice in 2023



Leopold Foster *(he/him)*
Princeton Junction, New Jersey
Apprentice in 2023



Stefanee Montesantos *(she/her)*
Hinsdale, Illinois
Apprentice in 2022



Sonata Ross* *(she/her)*
Fort Collins, Colorado
Apprentice in 2022



Tate Ryner* *(they/them)*
Littleton, Colorado
Apprentice in 2023



Lili Travaglia* *(she/her)*
Denver, Colorado
Apprentice in 2023



Learn more about the talented
Artists of Colorado Ballet

STUDIO COMPANY DANCERS



Photo by Andrea Filomagan

In alphabetical order: Camille Boggs, Noelle Burtschi, Ella Gozdzieski, Lily Hagan, Emmanuelle Hendrickson, Alexander Holms, Tiffany Hopkins, Brooke Janney, Chloe Kinzler, Heather Ludlow, Sarah Claire Martin, Poppy Martinez-Cox, Wyatt Mier, Rheana Montesantos, Keara Nichols, Nura Parikh, Calvin Peterson, Delaney Rae, Axel Rickard, Ryder Rickard, Ryan Smallwood, Caroline Sowers

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GUEST ARTISTS & DESIGNERS



George Balanchine, Choreographer

George Balanchine transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by the impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933 in Paris. There he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934, on the grounds of an estate in White Plains. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world. Courtesy of New York City Ballet.



Eve Lawson, Repetiteur

Eve is currently a repetiteur for the George Balanchine Trust, having staged Balanchine works internationally, including *Duo Concertant* for The Royal Ballet, *Jewels* for the Dutch National Ballet and *Serenade* for the Dance Theatre of Harlem and West Australian Ballet. Born in Washington, DC, Eve received her training at the School of American Ballet, following which she became a principal dancer with the Kansas City Ballet. In 1988, she joined the Miami City Ballet under the Artistic Direction of Edward Villella. Eve was appointed Ballet Mistress of the Miami City Ballet in 1994, and named Principal Ballet Mistress in 1998. With the Miami City Ballet she staged the company premieres of *Giselle*, *Coppelia* and *Paquita*. Between 2003 and 2006, Eve was Ballet Mistress for the Dance Theatre of Harlem and the Dutch National Ballet, and Associate Director of the New York International Ballet Competition. In 2007, she was named Ballet Mistress for the Norwegian National Ballet. Eve joined The Australian Ballet in 2012 where she served as Ballet Mistress through 2017. From 2018 to 2021 she served as the Ballet Mistress of the Ballet de l'Opera National de Bordeaux and as Guest Ballet Mistress for the Hong Kong Ballet where she staged Cynthia Harvey's production of *The Sleeping Beauty*. She has staged George Balanchine's *Tschaikovsky Pas de Deux*, *The Four Temperaments*, *Ballet Imperial*, *Symphony in Three Movements* and *Symphony in C* for The Australian Ballet and *Allegro Brillante* for the Royal New Zealand Ballet. Among the choreographers she has worked with are Jiri Kylian, William Forsythe, Hans van Manen, Alexei Ratmansky, David Bintley, Angelin Preljocaj, Paul Lightfoot, Alexander Ekman and Christopher Wheeldon.



David Korevaar, Pianist

Award winning pianist David Korevaar has performed throughout the United States, Europe, Asia, and Central and South America. His active career includes performances with the Rochester Philharmonic, Colorado Symphony, Louisville Orchestra, Japan's Shonan Chamber Orchestra, Brazil's Goiania Symphony, and with acclaimed conductors Guillermo Figueroa, Per Brevig, Stanislaw Skrowaczewski and Jorge Mester. Recent highlights include recitals and master classes in Taipei and tours throughout Brazil. He is a founding member of the Boulder Piano Quartet, performs regularly with the Takács Quartet, and was a longtime member of the Clavier Trio. Korevaar's extensive discography of over 50 titles includes world premiere recordings of piano music by Luigi Perrachio as well as works by Reza Vali, Paul Juon, Liebermann, Tibor Harsányi, Dohnányi, Louis Aubert, Jean Roger-Ducasse, Bach, Beethoven, Brahms, Fauré, Ravel, Hindemith, and Chopin. His most recent release with the Carpe Diem Quartet includes the Piano Quintets of Perrachio and Castelnovo-Tedesco. Future recording projects include the Sonatas of Beethoven.

Of special interest, he has concertized and given master classes in Kazakhstan and Tajikistan and taught at the Afghanistan National Institute of Music (ANIM) in Kabul with sponsorship from the US State Department. Korevaar is Distinguished Professor at the University of Colorado Boulder. www.davidkorevaar.com



Lauren Lovette, Choreographer

Lauren Lovette personifies the intertwining of dance and choreography, moving seamlessly from one to the other. Her work has been commissioned and performed by leading dance companies and festivals, including the New York City Ballet, American Ballet Theatre, the Vail International Dance Festival, American Ballet Theatre Studio Company, the Paul Taylor Dance Company, Nevada Ballet Theatre, as well as a self-produced evening entirely of her own work in which she also danced, *Why It Matters*.

Born in Thousand Oaks, California, Lovette began studying ballet at the age of 11 at the Cary Ballet Conservatory in Cary, North Carolina. She enrolled at SAB as a full-time student in 2006. In October 2009, Ms. Lovette became an apprentice with NYCB and joined the Company as a member of the corps de ballet in September 2010. Promoted to soloist in February 2013 and to principal dancer in June 2015, she stepped down from her position at the company in 2021 in order to embark on a career devoted to dance and choreography in more equal measure. She is now the choreographer in residence at the Paul Taylor Dance Company and performs as a guest principal dancer around the world. Ms. Lovette received the Clive Barnes Award for dance in December 2012 and was the 2012-2013 recipient of the Janice Levin Award.

GUEST ARTISTS & DESIGNERS



Kip Jones, Composer and Violinist

Composer and violinist Kip Jones (b. 1980) is known for his work with the string quartet ETHEL, as well as his ebullient solo performances of violin-and-voice polyphony. He leads the chamber jazz/rock projects Rhinodust and Morning Zephyr. A modern musical troubadour, he's performed at scores of eclectic venues such as Ecuador's Ministry of Economic Inclusion, two miles inside Chom Ong Tai cave in Laos, and multiple summer homes of nomadic Mongolian herders. He has written work for A Far Cry, the Valley Chamber Chorale, the Lake Superior Chamber Orchestra, various film and media, and a series of sound books for children. A native of Minnesota, Kip graduated from the Berklee College of Music and received an honorary doctorate from Denison University. Since 2018, he has focused on nested notation, a choose-your-own-adventure music system for large improvising groups, involving aspects of social dynamics, software development, recursive musical form, and personal harmonic language.



David Crowe, Bassist

David Crowe is an active performer in the Denver area. In addition to the to being a member of the Colorado ballet Orchestra David is principal bass with Opera Colorado and the Boulder Philharmonic Orchestra. He is also a member of the Baroque Chamber Orchestra of Colorado, and the Colorado Music Festival. His background covers a wide range of musical styles and repertoire from jazz to rock and beyond. In addition to performing he is interested in teaching and is Instructor of Double Bass at Metro State University of Denver. David received his Masters in Double Bass Performance from the University of Colorado. When not performing he can be found running the trails and back roads around Boulder.



Libby Stadstad, Scenic Designer

Libby Stadstad (Scenic Designer) is a scenic designer for film & television, theatre, dance, and immersive installations. Stadstad's work has been presented by New York City Center, Kennedy Center, Alvin Ailey American Dance Theater, Guggenheim Museum Works & Process, Brooklyn Academy of Music, Fox Theater Atlanta, Williamstown Theater Festival, 59E59, The New School, Clarence Brown Theater, and the Children's Theater of Charlotte. Stadstad's design work has been featured in the New York Times, Wall Street Journal, Live Design Magazine and Lighting and Sound America Magazine. Stadstad's recent work includes Assistant Art Direction for The Penguin and The Gilded Age at HBO. She has also worked for Netflix, CBS, and The CW Network. www.libbystadstad.com



Yoshihisa Arai, Choreographer

Yoshihisa Arai began his ballet training at International Ballet Academy in Japan before joining The Royal Ballet School in London in 2005. While he was a student at the school, Arai performed with The Royal Ballet and was a Finalist of Prix de Lausanne in 2007. After graduating with a Grade of Honors and receiving an Achievement Award in 2008, Arai joined Northern Ballet in Leeds, UK where he performed many original ballets by David Nixon. In 2011, Arai joined Tulsa Ballet where he performed several ballets by Forsythe, Kylian, Lee, and Liang. In 2012, Arai joined The Joffrey Ballet in Chicago where he gained innumerable experiences to perform countless principal roles in world renowned classical and contemporary ballets and several original works. Arai also created many featured roles in world premieres by exceptional choreographers such as Arpino, Balanchine, Caniparoli, Ekman, Lubovitch, Marston, McGregor, Nuemeier, Lopez, Ochoa, Pastor, Peck, Possokov, Robbins, Scarlett, Welch, and Wheelton. Arai has created several successful new works as a choreographer for The Joffrey Ballet such as *Bolero*, *Elegie*, and *Afternoon Watch*, which premiered at The Lyric Opera House and Auditorium Theater in Chicago, in addition to an original collaboration work, *Appalachian Spring*, with The Joffrey Ballet Studio Company and Illinois Philharmonic Chamber Orchestra. In 2023, Arai joined Cincinnati Ballet as a director for Second Company CB2 as well as a rehearsal director for the main company, where he collaborates with Cincinnati Opera as a choreographer. Arai will have two premieres this spring of *La Traviata* and *Don Giovanni* in Cincinnati.



Jack Mehler, Lighting Designer

Jack is very pleased to be making his Colorado Ballet debut with *Masterworks*. Other dance work includes Atlanta Ballet, Alvin Ailey American Dance Theatre, Ballet Austin, BalletMet, Ballet Memphis, Ballet West, Bugliosi Dance Theatre, Donald Byrd/Spectrum Dance (Gypsy award), Houston Ballet, Hubbard Street, Joffrey Ballet, Lar Lubovitch, Richmond Ballet, San Francisco Ballet and many others. Jack received the 2012 Korean Musical Theatre Award (Korean Tony) for *Elisabeth* and the 2013 award for *Rebecca*. Other Theatre work includes Cleveland Play House, North Shore Music Theatre (four IRNE nominations), Ogunquit Playhouse, Paper Mill Playhouse, Princess Cruise Lines/Stephen Schwartz, Riverside Theatre, Seattle Rep, Syracuse Stage, Walnut Street Theatre, Weston Playhouse, the Working Theatre, and the WPA Theatre, among many others. He also provides design coordination/owner's representation for arts organizations building or renovating performance and rehearsal facilities and is a founding board member of ACT of Connecticut (2 Broadway World awards).



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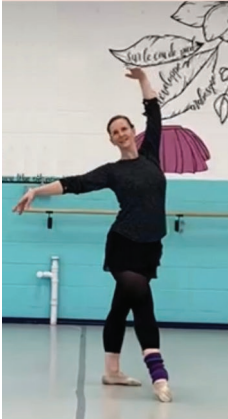
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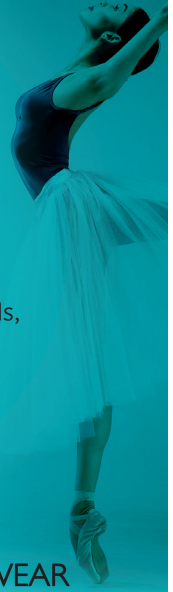
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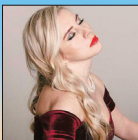
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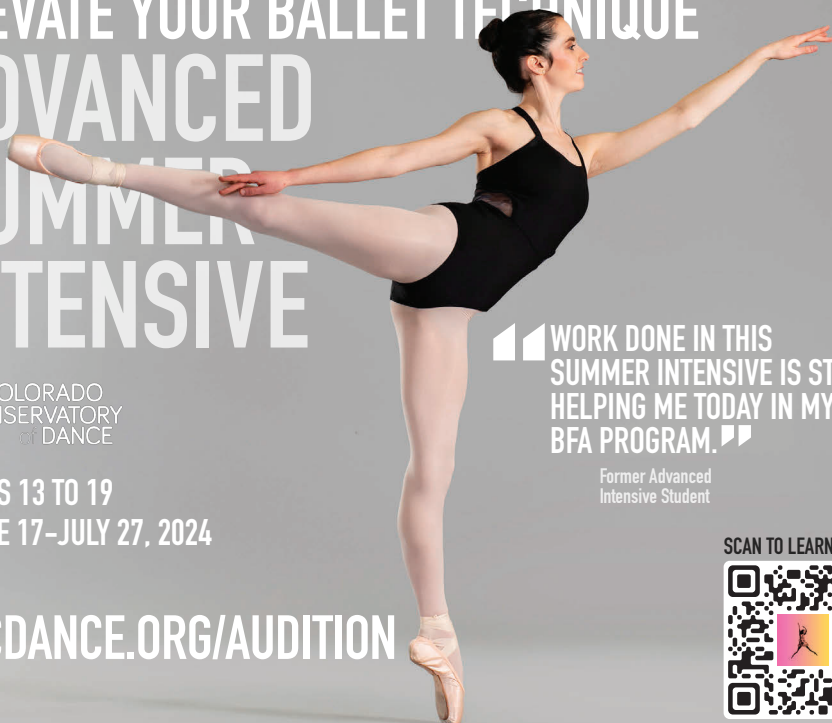
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