



MASTER WORKS



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S. Rachmaninoff underwritten by Victoria and Sam Phares



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Experience the magic of dance in the mountains this summer as Colorado Ballet returns to the acclaimed Vail Dance Festival, celebrating both Damian Woetzel and Gil Boggs' 20th anniversaries as visionary Artistic Directors. Joining an extraordinary roster of dancers and musicians from around the globe, Colorado Ballet will take part in this spectacular Festival, featuring 13 unforgettable performances in the heart of the Rockies!

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Lauren Lovette with dancers of Colorado Ballet perform "Serenade" by George Balanchine at the Vail Dance Festival. Photo by Christopher Duggan. Choreography by George Balanchine ©The George Balanchine Trust



FROM THE ARTISTIC DIRECTOR

Thank you for joining us for our annual repertory program, *MasterWorks!* This year's program highlights the transformative power of art—to heal, to revolutionize, and to inspire. Through three distinct ballets paired with iconic music, you'll witness the dancers' artistic excellence and versatility.

We open the program with a world premiere by Yoshihisa Arai, commissioned by Colorado Ballet and generously underwritten by Victoria and Sam Phares. Titled *S. Rachmaninoff*, the work delves into Rachmaninoff's journey from despair to triumph, embodying the healing power of art through movement and emotion. *Concerto Barocco*, Balanchine's neoclassical masterpiece, transforms Bach's Concerto for Two Violins into pure movement. Known for its clarity, musicality, and athleticism, this light and uplifting ballet is considered essential Balanchine.

The program closes with Glen Tetley's *The Rite of Spring*, a groundbreaking interpretation of Stravinsky's revolutionary score that blends classical and contemporary ballet. This visceral work explores sacrifice, renewal, and raw physicality—offering an unforgettable, edge-of-your-seat experience.

I look forward to sharing this remarkable trio of works with you!

 **Gil Boggs**
Artistic Director




FROM THE EXECUTIVE DIRECTOR

As we welcome you to this year's *MasterWorks* program, I am reminded of how profoundly music shapes our experience of dance. The works on tonight's program feature scores as dynamic and compelling as the choreography itself. From Bach's elegance to Stravinsky's intensity and Rachmaninoff's romantic depth, you will encounter an evening of extraordinary music, performed live by the Colorado Ballet Orchestra and brought vividly to life through dance.

Yoshihisa Arai's new work is set to Rachmaninoff's Piano Concerto No. 2. Known for its powerful chords and lightning-fast runs, this concerto demands extraordinary technical mastery. It is not music for the faint of heart, yet its emotional rewards are profound, and Arai's choreography rises boldly to meet its challenge. Balanchine's *Concerto Barocco* is music made visible. Set to Bach's Concerto for Two Violins, the ballet is quintessential Balanchine, a pure response to the music with choreography that reflects the music's structure and emotion. Glen Tetley's *The Rite of Spring* harnesses the force of Stravinsky's groundbreaking composition—a score that shocked and radicalized audiences at its premiere and continues to captivate with its primal energy.

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

 **Sameed Afghani**
Executive Director

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ESSAY ABOUT
S. RACHMANINOFF

Colorado Ballet's commission of *S. Rachmaninoff*, a world premiere by choreographer Yoshihisa "Yoshi" Arai, deepens a partnership grounded in musical insight and emotional storytelling. The collaboration began during the 2023-2024 season when Artistic Director Gil Boggs programmed Arai's *Boléro* for *MasterWorks*.

"Set to Maurice Ravel's score, *Boléro* was performed to great acclaim as part of the 2024 *MasterWorks* program, and I was completely blown away by how powerful it looked on our dancers," Boggs explained. "Yoshi and the dancers connected beautifully, and the ballet truly came alive onstage. When Green Box Arts Festival approached us about a residency, I knew I wanted to commission a new work there, and Yoshi was the perfect person to do it."

That residency during the summer of 2025 became the launchpad for *S. Rachmaninoff*, a ballet Arai had been thinking about making for 5 years.

"Rachmaninoff's music has always been inspirational for my brain and medicine for my life," Arai said. "His 'Piano Concerto No. 2' is a well-known concerto, but not many people know the story behind it."

The story begins with the disastrous 1897 premiere of Rachmaninoff's First Symphony. Rachmaninoff endured years of depression before therapy helped him reclaim his voice—culminating in a concerto dedicated to his doctor. Arai has long felt compelled to bring that arc to the stage. His new ballet delves into Rachmaninoff's journey from despair to renewal, embodying the healing force of creativity.

"The emotions that this work conveys include frustration, angst, loss, passion, longing, redemption and healing," Arai said. "The first movement represents the mental and physical suffering of agony, angst, and anxiety. The second movement is really about hope, and about the caring devotion of individuals to unite and connect again."

"The third movement unfolds as his long-awaited return—not merely to the podium, but to himself," Arai added. "It becomes a trial of spirit and conviction, where a judgmental society watches with cold eyes. Yet through doubt and resistance, he confronts his own limitations, and in doing so, transcends them. From the crucible of scrutiny, he rises—not only as a conductor, but as a triumphant voice of the Romantic era, having finally claimed the fullness of his artistic soul."

The production's visual world comes to life with costumes designed by German designer Rebekka Dornhege Reyes and constructed in the Colorado Ballet costume shop. Musical guidance provided by Jorge Ivars, Doctor in Music. Together, choreography, music, and design offer a moving portrait of suffering transformed into triumph, inviting audiences into the story behind the music.

***S. Rachmaninoff* is generously underwritten by Victoria and Sam Phares.**

"We believe ballet stays alive by continuing to evolve. Supporting new work takes creative courage—from the choreographer, the dancers, and the entire artistic team. It also takes a community willing to show up for it. We're grateful to help support work that stretches what's possible and brings people together through shared experience." - Victoria and Sam Phares

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2026 Celebration: October 18th

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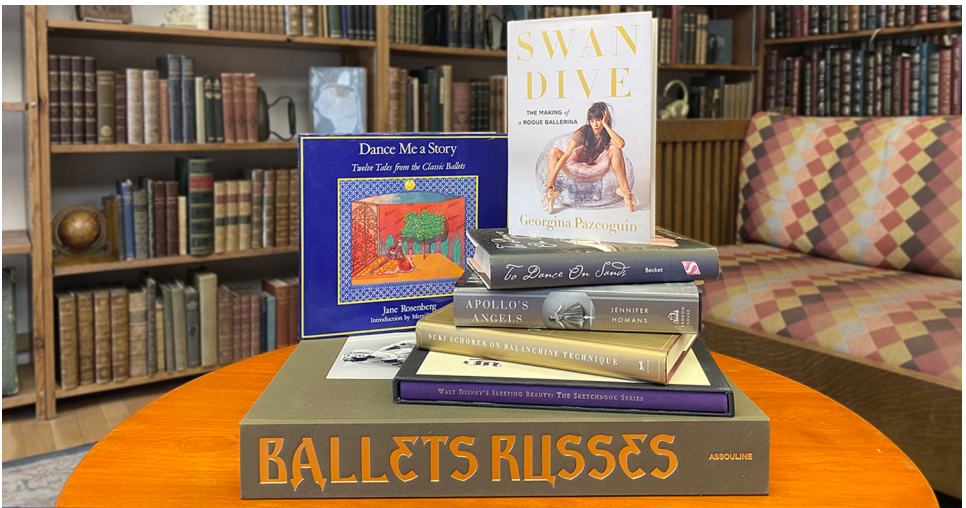


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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents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



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MASTERWORKS

ELLIE CAULKINS OPERA HOUSE

APRIL 10-19, 2026

S. RACHMANINOFF, World Premiere

Choreography Yoshihisa Arai

Music Piano Concerto No. 2 by Sergei Rachmaninoff

Pianist David Korevaar

Costumes Rebekka Dornhege Reyes

Lighting Design Todd Elmer

Costumes executed by Shirin Lankarani,

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Commissioned by Colorado Ballet, Arai's new ballet *S. Rachmaninoff*—five years in the making—delves into Rachmaninoff's journey from despair to triumph, embodying the healing power of art through movement and emotion.

Generously underwritten by Victoria and Sam Phares.

Colorado Ballet would like to thank Green Box Arts for their support in the early creation of this World Premiere.

CONCERTO BAROCCO

Choreography George Balanchine

Music Concerto for Two Violins by Johann Sebastian Bach

Violinists Takanori Sugishita and Margaret Soper Gutierrez

Lighting Design Todd Elmer

Staged By Eve Lawson

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THE RITE OF SPRING

Choreography Glen Tetley

Music Igor Stravinsky

Sets and Costumes Nadine Bagliss

Lighting Design Todd Elmer

Staged By Alexander Zaitsev

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Sets and costumes courtesy of The National Theatre, Czech Republic

GUEST ARTISTS & DESIGNERS



George Balanchine, Choreographer (*Concerto Barocco*)

George Balanchine transformed the world of ballet and is widely regarded as the most influential choreographer of the 20th century. He co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Born in St. Petersburg, Russia in 1904, Balanchine studied at the Imperial Ballet School and danced with the Mariinsky Theatre Ballet, where he began choreographing. In 1924, he left the Soviet Union for Europe and joined Serge Diaghilev's Ballets Russes, creating his first major ballets, *Apollo* (1928) and *Prodigal Son* (1929). After Diaghilev's death, Balanchine worked throughout Europe before forming Les Ballets 1933 in Paris, where he met Lincoln Kirstein. Kirstein persuaded him to move to the United States, and together they founded the School of American Ballet in 1934. Balanchine's first American ballet, *Serenade*, premiered that same year. After forming several companies, he and Kirstein established Ballet Society in 1946, renamed New York City Ballet in 1948. Balanchine served as ballet master until his death in 1983, choreographing 425 works over six decades. His ballets remain central to the global repertoire.



Glen Tetley, Choreographer (*The Rite of Spring*)

Glen Tetley (American, 1926 - 2007) was one of the leading choreographers of the 20th century. Prolific with a cache of 68 ballets, Tetley created dances for most of the major companies in the world. Tetley challenged conventional movement dictums, pioneering the creation of a new dance language that embraced both classical and contemporary dance. In the 1960s, he directed his own company in New York, went on as Co-Director of Netherlands Dance Theater, succeeded John Cranko as Director of Stuttgart Ballet, and in the late 1980s served as Artistic Associate of The National Ballet of Canada. As a dancer Tetley performed in the companies of Hanya Holm, Martha Graham, Doris Humphrey, Charles Weidman, José Limón, Pearl Lang, John Butler, and Jerome Robbins' Ballets: USA; he was a founding member of the Joffrey Ballet and a principal soloist of American Ballet Theater. Tetley received the Queen Elizabeth II Coronation Award, Prix Italia RAI prize, Ohioana Award, New York University Alumni Award, Tennant Caledonia Award, German Critics Award, Knight of Royal Norwegian Order of Merit and Franklin Marshall College Honorary Doctor of Fine Arts. In 1995, Tetley was the subject of Michael Blackwood's documentary film *GLEN TETLEY: Pierrot's Tower*. Tetley's final commissions included *Amores* (1997) for England's The Royal Ballet and *Lux in Tenebris* (1999) for Houston Ballet. Tetley actively engaged in his career through to his unexpected death in 2007. With the establishment of the Glen Tetley Legacy in 2010, Tetley ballets continue to be performed today by companies around the world. This performance is part of The Glen Tetley Legacy's 2026 Centenary Celebration, an international extravaganza showcasing and celebrating the choreographic works of Glen Tetley.



Yoshihisa Arai, Choreographer (*S. Rachmaninoff*)

Yoshihisa Arai began his ballet training in Japan before entering The Royal Ballet School in London in 2005. As a student, he performed works by Sir David Bintley, Sir Frederick Ashton, and Sir Kenneth MacMillan with The Royal Ballet at Covent Garden, and was a finalist at the Prix de Lausanne in 2007. He graduated with honors in 2008, receiving the Achievement Award, and joined Northern Ballet. In 2011, Arai moved to the United States to join Tulsa Ballet, and in 2012 became a member of The Joffrey Ballet under Ashley Wheater MBE. There, he performed principal and corps roles in classical and contemporary works by George Balanchine, William Forsythe, Jiří Kylián, Wayne McGregor, Jerome Robbins, and Christopher Wheeldon. As a choreographer, Arai created *Boléro*, *Élégie*, and *Afternoon Watch* for The Joffrey Ballet and Colorado Ballet, and *Appalachian Spring* for The Joffrey Ballet Studio Company with the Illinois Philharmonic Chamber Orchestra. He has also collaborated on a world premiere with Christopher Wheeldon and Alondra de la Parra. In 2023, he joined Cincinnati Ballet as Rehearsal Director and Director of CB2, with a new creation planned for 2025.

GUEST ARTISTS & DESIGNERS



Alexander Zaitsev, Repetiteur (*The Rite of Spring*)

Alexander Zaitsev, born in Moscow, Russia, was trained at the Bolshoi Ballet School. In 1992, he graduated and had his first engagement with the Bolshoi Ballet under the direction of Juri Grigorovich. In 1995 he danced with the State Opera Dresden for one season and in 1996 he joined the Stuttgart Ballet. In 1997 Alexander Zaitsev received his Pedagogical Diploma of the Moscow Choreography Academy. In 1999, he was promoted to Soloist with the Stuttgart Ballet, and then to Principal Dancer. He has been a guest artist with the Royal Ballet Covent Garden, Tokyo Ballet, Bolshoi Ballet, Deutsche Oper Berlin, Korean National Ballet, Ballet Santiago de Chile, Latvian Ballet in Riga, Estonian Ballet in Tallinn, and Leipzig Ballet. Since 2013 he has been invited as a guest ballet master at Bolshoi Ballet, Stuttgart Ballet, Vaganova Academy, Moscow Academy, La Scala, Korean National Ballet, Estonian National Ballet, Tokyo Ballet, Perm Ballet Theater, and more. Since 2014, he has been working with Glen Tetley Legacy (GTL) and has been a staff member of GTL since 2017. He has also assisted the following choreographers: Bridget Breiner, Douglas Lee, Kevin O'Day, Pontus Lidberg, and Christian Spuck. Alexander is also a choreographer and choreographed for Moscow Academy.



Eve Lawson, Repetiteur (*Concerto Barocco*)

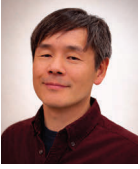
Eve is currently a repetiteur for the George Balanchine Trust, having staged Balanchine works internationally, including *Duo Concertant* for The Royal Ballet, *Jewels* for the Dutch National Ballet and *Serenade* for the Dance Theatre of Harlem and West Australian Ballet. Born in Washington, DC, Eve 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 Tchaikovsky *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. She has staged George Balanchine's *Prodigal Son*, *Rubies*, *Serenade*, *Elégie*, and *Concerto Barocco* for Colorado Ballet. Among the choreographers she has worked with are Jiří Kylián, William Forsythe, Hans van Manen, Alexei Ratmansky, David Bintley, Angelin Preljocaj, Paul Lightfoot, Alexander Ekman and Christopher Wheeldon.



David Korevaar, Solo Pianist (*S. Rachmaninoff*)

Hailed for his "wonderfully warm, pliant, spontaneous playing" by the Washington Post, pianist David Korevaar is in demand as a soloist, chamber musician and collaborator. Korevaar has performed and given master classes throughout the United States, Europe, Asia, and Central and South America. Korevaar is a founding member of the Boulder Piano Quartet, in residence at The Academy in Boulder. He has performed frequently with the Takács Quartet. Distinguished collaborators include Vadim Gluzman, Harumi Rhodes, Edward Dusinger, Philip Quint, and Charles Wetherbee, Geraldine Walther, David Requiro, Jesús Castro-Balbi, Meta Weiss and Peter Wyrick, Alexa Still and Christina Jennings, baritone Andrew Garland, mezzo-soprano Abigail Nims, and the Carpe Diem, Shanghai, Manhattan, and Colorado Quartets. Korevaar's most recent addition to his extensive discography is Beethoven's cycle of piano sonatas on Prospero Classical, released in January 2026. Other recent releases include piano music by the Italian impressionist composer Luigi Perrachio as well as Quintets of Perrachio and Castelnuovo-Tedesco with the Carpe Diem Quartet. Korevaar is a Distinguished Professor of piano at the University of Colorado, Boulder. When not performing and teaching David enjoys reading and running and hiking in the Colorado mountains with his wife Kim. He is a Shigeru Kawai artist. For more information visit www.davidkorevaar.com

GUEST ARTISTS & DESIGNERS



Takanori Sugishita, Violin Soloist (*Concerto Barocco*)

Takanori Sugishita was born in Matsumoto, Japan, and began studying violin at age 3 with Yuko Mori, and then with Dr. Shinichi Suzuki. By age 10, he was making solo appearances with Suzuki Children Tours throughout China and Canada. After relocating to the US, Takanori graduated from Interlochen Arts Academy. He attended the Royal Conservatory of Music in Toronto, and he holds B.M. and M.M. degrees in Violin Performance from Eastman School of Music. His teachers have included Charles Castleman, Victor Danchenko, Oleh Krysa, and Zvi Zeitlin. He has also studied with the Cavani, Cleveland, Manhattan, Takacs, and Vermeer string quartets. Takanori has crafted a multi-faceted career as a violinist. As a founding member of the Aerith Quartet, he has traveled throughout the US and Asia, performing in Tokyo, Seoul and San Francisco. As an orchestral musician, he is equally comfortable performing symphonic, opera, and ballet music. Takanori has held Concertmaster and Principal positions with the Boulder Philharmonic, the Eugene Symphony, the Greeley Philharmonic, and Opera Colorado. He has a passion for baroque music, and performs frequently with Colorado Bach Ensemble. Currently, he serves as Associate Concertmaster for both Central City Opera and the Colorado Ballet Orchestra.



Margaret Soper Gutierrez, Violin Soloist (*Concerto Barocco*)

Violinist Margaret Soper Gutierrez has enjoyed a multi-faceted music career. She began her professional life in the Washington, DC area, performing and touring with both the National Symphony and the Baltimore Symphony orchestras. She also served as concertmaster of the Washington Bach Consort and the Baltimore Opera Orchestra. An avid chamber musician, Margaret was a member of the Maia Quartet, the faculty Quartet-in-Residence at the University of Iowa. During her tenure with the quartet, she taught and performed at the Interlochen Arts Camp, The Austin Chamber Music Festival and The Castleman Quartet Program. In addition to her University of Iowa faculty appointment, Margaret has been on the string faculties at the University of Memphis, the University of Northern Colorado and the University of Colorado at Boulder. Margaret received a Bachelor of Music with High Distinction from the Eastman School of Music, and a Master of Music from the Cleveland Institute of Music. Her major teachers include Donald Weilerstein, Charles Castleman, David Updegraff and Doris Preucil. When not teaching or performing with the Colorado Ballet and Opera Colorado, the Colorado Symphony or the Colorado Bach Ensemble, empty-nester Margaret enjoys spending time with her husband, cooking, gardening, and hiking in beautiful Colorado.



Rebekka Dornhege Reyes, Costume Designer (*S. Rachmaninoff*)

Rebekka Dornhege Reyes is a German-Chilean set and costume designer based in Berlin. She studied stage and costume design at the Berlin University of the Arts (UdK), graduating with distinction, and has since developed an international practice across opera, theatre, and dance. Her work has been presented at venues including the Teatro Municipal de Santiago, Staatsoper Stuttgart, Theater Bremen, Nationaltheater Mannheim, Theater Freiburg, and Folkoperan in Stockholm. In Berlin, she has designed set and costumes for productions at the Kinderoper of the Staatsoper Unter den Linden. Dornhege Reyes previously collaborated with choreographer Yoshihisa Arai at the Festival PAAX GNP in Mexico, founded and directed by conductor Alondra de la Parra. She has worked with de la Parra on several projects, including designing set and costumes for *The Silence of Sound*. Costume design plays a central role in her work. Her designs focus on silhouette, texture, and materiality, exploring how costumes interact with movement, light, and the physical presence of performers on stage. Approaching scenography as a form of narrative architecture, she creates visual environments that shape the emotional and spatial dynamics of a production.



Todd Elmer, Lighting Designer

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 nearly every U.S. state and 12 countries. Our current Nutcracker marked his 19th production with Colorado Ballet. Since relocating to New Mexico in 1994, his long-term clients have 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. He has also designed and served in technical and managerial roles with companies including Louisville Ballet, Oregon Ballet Theatre, Santa Fe Opera, and Yale Repertory Theatre.

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/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 movies *Center Stage* and *The Company*. In 1994, she starred as Louise Bigelow in the Tony Award-winning Broadway revival of *Carousel*. After leaving ABT in 2003, Brown freelanced as a performer, teacher, and choreographer, including guest performances at the Vail International Dance Festival and work with the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, at Colorado Ballet, where she has served as Ballet Master. At Colorado Ballet, Brown has helped stage full-length classics and contemporary works, including ballets by Lubovitch, Tharp, Rhoden, Tippet, and Liang. She has choreographed numerous original works, including *The Last Beat* (2014), created for Colorado Ballet to music by DeVotchKa, and has contributed extensively to the company's productions and annual Bal de Ballet.



Lorita Travaglia, Ballet Master

Lorita Travaglia is originally from New Zealand and trained at the National School of Ballet and the Royal Ballet School in London. She began her professional career with the Berlin Ballet, where she danced for six years before moving to the United States. In the U.S., Lorita performed with Princeton Ballet, Boston Ballet, Atlanta Ballet, and International Ballet Rotaru, dancing solo and principal roles in a wide repertoire. Some of her favorite roles include Odette/Odile in *Swan Lake*, Swanhilda in *Coppélia*, *Cinderella*, 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. Adam Flatt has his bachelor's degree in music with honors from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music.



Catherine Sailer, Associate Conductor

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

COLORADO BALLET ORCHESTRA

1st Violin

Fangyue He, *Concertmaster*
Takanori Sugishita,
Associate Concertmaster
Mary Evans
Jackson Bailey
Stephanie Bork
Ben Tomkins
Leena Waite
Eva Toncheva
Veronica Pigeon
Felix Petit
Zachary Regent
Autumn Pepper

2nd Violin

Margaret Soper-Gutierrez,
Principal
Ryan Jacobsen
Evan De Long
Robyn Sosa
Chris Menter
Adrienne Short
Heejung Kim
Michelle Davis
Isaac Kay
Nathanael Leavitt

Viola

Michael Brook, *Principal*
Stephanie Mientka
Aniel Caban
Kostadin Dylugerski
Brightin Schlumpf

Cello

Jeff Watson, *Principal*
Elle Wells
Sara Fierer
Andy Kolb
Trevor Minton
Adam Riggs

Bass

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

Flute

Paul Nagem, *Principal*
Elizabeth Sadilek-Labenski
Olga Shilaeva
Alaunde Copley-Woods

Piccolo

Olga Shilaeva
Alaunde Copley-Woods

Alto Flute

Elizabeth Sadilek-Labenski

Oboe

Lauren Blackerby, *Principal*
Kathryn Dupuy Simpson
Ian Wisekal

English Horn

Ian Wisekal

Clarinet

April Johannesen, *Principal*
Michelle Orman
Randel Leung

E♭ Clarinet

Michelle Orman

Bass Clarinet

Ian Bucksban
Randel Leung

Bassoon

Kaori Uno-Jack, *Principal*
Brian Jack
Jim Harvey

Contrabassoon

Brian Jack
Jim Harvey

Horn

Lauren Varley, *Principal*
Greta Richard
Matthew Scheffelman
Sarah Ford
John McGuire
David Smalley

Tenor Tuba

Matthew Scheffelman
Sarah Ford

Trumpet

John King, *Principal*

Derek McDonald
Noah Lambert
Ian Sawyer

Piccolo Trumpet

Derek McDonald

Trombone

Mark Bennett, *Principal*
Robert Olds

Bass Trombone

Andy Wolfe

Bass Trumpet

Mark Bennett

Tuba

Adam Snider

Percussion

Peter Cooper, *Principal*
Dominic Grande
Nena Lorenz
Sean Case

Timpani

Mark Foster, *Principal*

Harpichord

Catherine Sailer

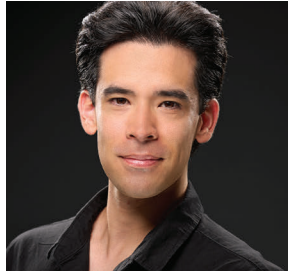
Orchestra Personnel

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 *(she/her)*
Principal
San Clemente, California



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



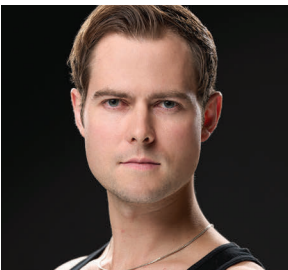
Bryce Lee *(he/him)*
Soloist
Mission Viejo, California



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



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



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



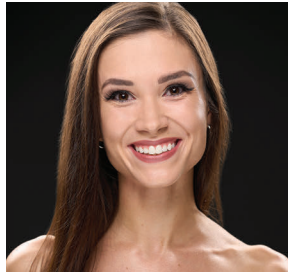
Kevin Gaël Thomas *(he/him)*
Soloist
Cannes, France

*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



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



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



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



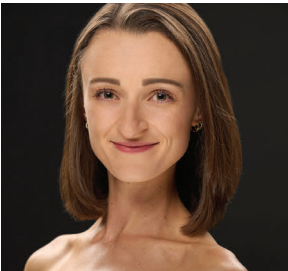
Ever Larson *(she/her)*
Demi-Soloist
Chicago, Illinois



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 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



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



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



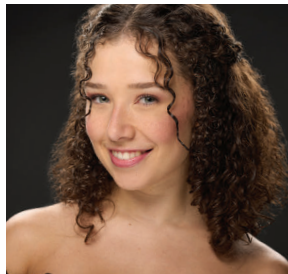
Catherine McGregor *(she/her)*
Corps de Ballet
Jacksonville, Florida



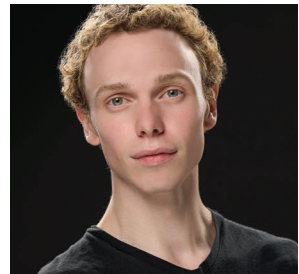
Stefanee Montesantos *(she/her)*
Corps de Ballet
Hinsdale, Illinois



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



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



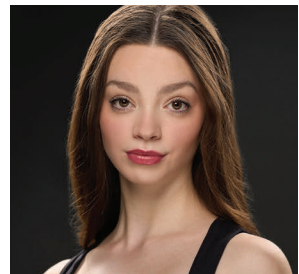
Tate Ryner *(they/them)*
Corps de Ballet
Littleton, Colorado



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
Trunbull, 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*



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In alphabetical order: Ryan Andrews, Noelle Burtschi, Emma Chen, Ella Gozdzieski, Nicolas Halstead, Emmanuelle Hendrickson, Jordan Henry, 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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Michelle Kent and
Ryan Godsil
Shalyn Kettering
Carol King
Amanda and
Alexander Kinsey
Janet Kossman
Carolyn Laband
Logan and Stefan Lauterbach
Helen and Randy Lazzell
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If you would like to update your donor listing, please contact advancement@coloradoballet.org

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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.

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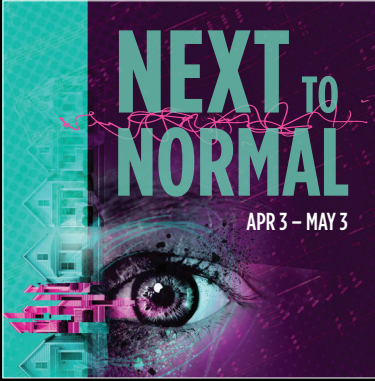


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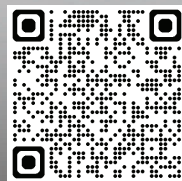
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Photo: CBA students by Andrew Fassbender



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- *The Nutcracker* – Friday, December 4, at 11:00am–12:50pm
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- *Romeo & Juliet* – Thursday, January 28, at 10:00am–12:45pm
- *The Wizard of Oz* – Thursday, March 4, at 11:00am–12:55pm
- *MasterWorks* – Thursday, April 8, at 12:30pm–3:30pm
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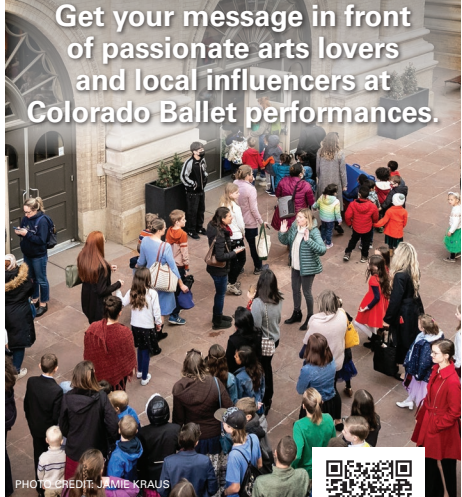


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