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# FROM THE ARTISTIC DIRECTOR



**W**ow. It's been quite an incredible year, hasn't it? Friends and supporters, as our 2022/2023 Season comes to a close, I want to thank you for joining Colorado Ballet on our journey through timeless stories—from our first chapter within the dark depths of Count Dracula's castle, to today's outstanding performance, it has been an indescribable joy to have you by our side every plié, chassé, and jeté along the way.

As with every good tale, Colorado Ballet's own story this season unfolded with bright beginnings and bittersweet endings. We welcomed Sameed Afghani, our new Executive Director, whose strong vision for the future of this organization is truly inspiring. In the same breath, we began saying our goodbyes to retiring Principal Dancers Dana Benton and Yosvani Ramos, whose exceptional artistry and dedication will be dearly missed by all.

Our story is ever-evolving, but there's one key piece that remains constant throughout our never-ending plot twists and that's the enduring support and strength of our community. From each and every one of us here at Colorado Ballet, thank you.

It is my pleasure to invite you to our 2023/2024 Season. Beginning in October, Colorado Ballet will present five full-length productions at the Ellie Caulkins Opera House with live music by the Colorado Ballet Orchestra—*Swan Lake*, *The Nutcracker*, *Jekyll and Hyde*, *Coppélia*, and *Ballet MasterWorks*, featuring George Balanchine's *Rubies* as well as a new work and a third ballet to be announced. Please join us next season as we revisit beloved repertoire from Colorado Ballet's past and bring two Colorado Ballet premieres to Denver.

Whether you're here today to see Ben Stevenson's *Cinderella* or our season finale *Ballet MasterWorks*, I hope that you will enjoy the performance. I wish you the very best for your spring and summer, and I look forward to seeing you again at the Ellie next fall.

Sincerely,

Gil Boggs  
Artistic Director



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*Cinderella* Front Cover Photo Credit:

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*Jessica Payne by Rachel Neville*

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"Dana and Yosvani have been the epitome of inspiration every time they have touched the stage. They leave an indelible imprint that is unparalleled. The endless hours of dedication and devotion to their art form with a constant drive for perfection and artistry will be truly missed!"

*-Sandra Brown, Assistant to the Artistic Director and Ballet Master*

"Thank you, Dana and Yosi, for the years of dedication to ballet and to Colorado Ballet. You have both been great role models for students and professionals in the organization. I wish you much success and happiness in your new ventures."

*-Lorita Travaglia, Ballet Master*

"Dana and Yosi you will be missed! I've watched Dana over the years with Colorado Ballet as she grew from a capable, young dancer to an accomplished ballerina. She demonstrates uncommon professionalism, poise and dedication to our art form. Yosi, how wonderful that Colorado Ballet and Colorado audiences have had the opportunity to see and appreciate your talent as a ballet dancer over the years. All the best to both of you."

*-Maria Mosina, Ballet Master*

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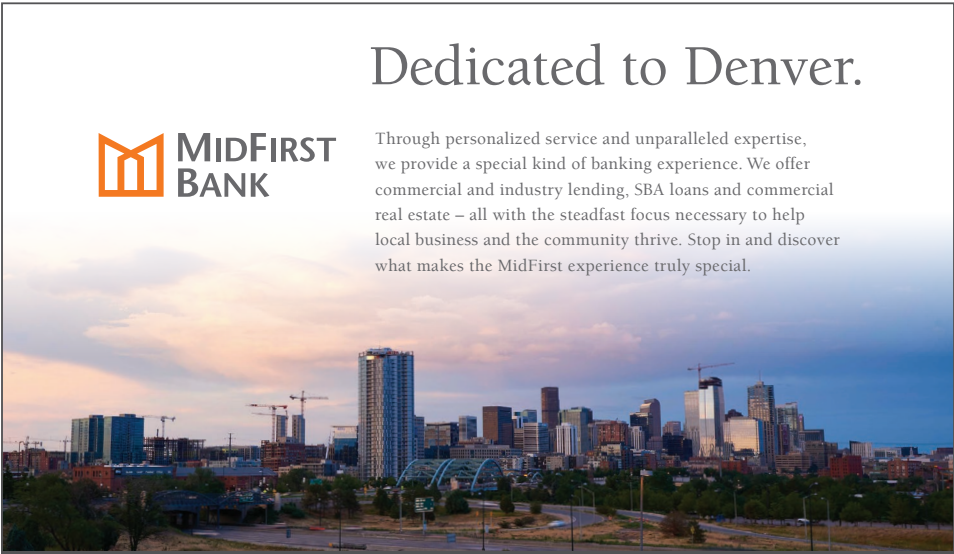
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Questions? Please contact Ashley Harkrader at 303-339-1629 or [ashley.harkrader@coloradoballet.org](mailto:ashley.harkrader@coloradoballet.org).

COLORADO BALLET

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Adam Flatt

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**THE COMPANY**

**Principals**

Dana Benton, Jennifer Grace, Mario Labrador,  
Jonnathan Ramirez, Yosvani Ramos, Asuka Sasaki

**Soloists**

Leah McFadden, Christophor Moulton, Jessica Payne,  
Nicolas Pelletier, Kevin Gaël Thomas, Sarah Tryon

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Ever Larson, Francesca Martoccio, Catherine McGregor, Patrick Mihm,  
Christopher Mitchell, Alexander Roy, Sara Thomas

**Apprentices**

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Stefanee Montesantos, Sonata Ross

**Studio Company**

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Madeline Duritza, Audrey Field, Thomas Fontana, Leopold Foster, Fiona Hutchens, Brooke  
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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 14-23, 2023

Ellie Caulkins Opera House

Live music performed by the Colorado Ballet Orchestra  
Principal Conductor and Music Director Adam Flatt

## Bruch Violin Concerto No. 1

Music by Max Bruch

Choreography by Clark Tippet

Staged by David Richardson

Violin Soloist Benjamin Baker

Costumes by Dain Marcus

Lighting by Jennifer Tipton

Lighting Recreated by Todd Elmer

Costumes courtesy of American Ballet Theatre

*Bruch Violin Concerto No. 1* was created by American Ballet Theatre and was given its world premiere on December 1, 1987 at Sugarston Hall in the Orange County Performing Arts Center, Costa Mesa, California. The costumes for *Bruch Violin Concerto No. 1* have been restored with support from the Ellen Tracy Costume Fund.

## Casting for April 14-16, 2023

### First Movement

Dana Benton, Jonnathan Ramirez  
(4/14, 4/15 eve)

Asuka Sasaki, Christophor Moulton  
(4/14, 4/15 eve)

Sarah Tryon, Liam Hogan  
(4/15 mat, 4/16)

Melissa Zoebisch, Nicolas Pelletier (4/15 mat)  
Alexandra Wilson, Mario Labrador (4/16)

Catherine Aoki, Sara Thomas, Alexandra Gilliom, Ever Larson, Francesca Martoccio, Catherine McGregor and Stefanee Montesantos (4/14, 4/15 eve, 4/16), Sheridan Guerin (4/14, 4/15 eve), Sonata Ross (4/15 mat, 4/16), Lili Travaglia, Ali Walters, Lily Bines, Vanessa Childress, Cate Jessor, Fiona Hutchens and Claire Curran (4/15 mat), Alexander Roy (4/14, 4/15 eve), Wyatt Mier (4/15 mat, 4/16), Jeremy Studinski (4/14, 4/15 eve), Leopold Foster (4/15 mat, 4/16), Liam Hogan (4/14, 4/15 eve), Tate Ryner (4/15 mat, 4/16), Joshua Allenback, Cato Berry, Christopher Mitchell, Patrick Mihm, Kenny Allen

### Second Movement

Jennifer Grace, Mario Labrador (4/14, 4/15 eve)  
Dana Benton, Yosvani Ramos (4/15 mat, 4/16)  
and Company

### Third Movement

Leah McFadden, Kevin Gaël Thomas (4/14, 4/15 eve)  
Mackenzie Dessens Studinski (4/15 mat), Jessica Payne (4/16), Jeremy Studinski (4/15 mat, 4/16)

## Casting for April 21-23, 2023

### First Movement

Dana Benton, Jonnathan Ramirez  
(4/21, 4/23)

Asuka Sasaki, Christophor Moulton  
(4/21, 4/23)

Sarah Tryon, Liam Hogan  
(4/22)

Alexandra Wilson, Mario Labrador  
(4/22)

Catherine Aoki, Sheridan Guerin, Ever Larson, Francesca Martoccio, Catherine McGregor, Sara Thomas, Alexandra Gilliom, Stefanee Montesantos, Joshua Allenback, Cato Berry, Christopher Mitchell, Patrick Mihm, Alexander Roy, Kenny Allen, Jeremy Studinski (4/21, 4/23), Leopold Foster (4/22), Liam Hogan (4/21, 4/23), Tate Ryner (4/22)

## **Second Movement**

Jennifer Grace, Mario Labrador (4/21, 4/23)  
Dana Benton, Yosvani Ramos (4/22)  
and Company

## **Third Movement**

Leah McFadden, Kevin Gaël Thomas (4/21, 4/23)  
Jessica Payne, Jeremy Studinski (4/22)  
and Company

*Twenty minute intermission*

## ***Prodigal Son***

Ballet in Three Scenes

*Libretto by Boris Kochno*

*Music by Sergei Prokofiev*

*Choreography by George Balanchine\**

*Décor by Georges Rouault*

*Lighting by Gil Wechsler*

*Lighting Recreated by Todd Elmer*

*Repetiteur Eve Lawson*

Costumes courtesy of American Ballet Theatre

\*© *The George Balanchine Trust*

## **Casting for April 14–16, 2023**

<i>The Prodigal Son</i>	Yosvani Ramos (4/14, 4/15 eve), Jonnathan Ramirez (4/15 mat, 4/16)
<i>The Siren</i>	Asuka Sasaki (4/14, 4/15 eve), Jennifer Grace (4/15 mat, 4/16)
<i>Father</i>	Domenico Luciano (4/14, 4/15 eve), Nicolas Pelletier (4/15 mat, 4/16)
<i>Servants to the Prodigal Son</i>	Sean Omandam and Kevin Gaël Thomas (4/14, 4/15 eve), Jeremy Studinski and Alexander Roy (4/15 mat, 4/16)
<i>The Sisters</i>	Sara Thomas and Francesca Martoccio (4/14, 4/15 eve), Melissa Zoebisch and Mackenzie Dessens Studinski (4/15 mat, 4/16)
<i>Drinking Companions</i>	Jeremy Studinski (4/14, 4/15 eve, 4/16), Ryan Nemmers (4/15 mat), Alexander Roy (4/14, 4/15 eve), Wyatt Mier (4/15 mat, 4/16), Joshua Allenback, Cato Berry, Liam Hogan, Christopher Mitchell, Patrick Mihm, Kenny Allen, Leopold Foster

## **Casting for April 21–23, 2023**

<i>The Prodigal Son</i>	Yosvani Ramos (4/21, 4/23), Jonnathan Ramirez (4/22)
<i>The Siren</i>	Asuka Sasaki (4/21, 4/23), Jennifer Grace (4/22)
<i>Father</i>	Domenico Luciano (4/21, 4/23), Nicolas Pelletier (4/22)
<i>Servants to the Prodigal Son</i>	Sean Omandam and Kevin Gaël Thomas (4/21, 4/23), Jeremy Studinski and Alexander Roy (4/22)

*The Sisters*

Sara Thomas and Francesca Martoccio (4/21, 4/23), Melissa Zoebisch and Mackenzie Dessens Studinski (4/22)

*Drinking Companions*

Jeremy Studinski, Alexander Roy (4/21, 4/23), Ryan Nemmers, Wyatt Mier (4/22), Joshua Allenback, Cato Berry, Liam Hogan, Christopher Mitchell, Patrick Mihm, Kenny Allen, Leopold Foster

The performance of *Prodigal Son*, a **Balanchine Ballet**®, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the **Balanchine Style**® and **Balanchine Technique**® Service standards established and provided by the Trust.

Music by arrangement with Boosey and Hawkes, Inc., publisher and copyright owner.

*Premiere: May 21, 1929, Diaghilev's Ballet Russes,  
Théâtre Sarah-Bernhardt, Paris*

*Twenty minute intermission*

### ***Sinfonietta***

Dedicated to my grandmother Štěpánka Peřtová

*Choreography by Jiří Kylián*

*Assistant to the choreographer Urtzi Aranburu*

*Music Leoš Janáček: Sinfonietta*

*Scenery and Costumes Walter Nobbe*

*Light Design (Original) Tom Skelton*

*Light Redesign Kees Tjebbes*

*Technical Supervision (Lights/Set) Joost Biegelaar*

*Lighting Recreated by Todd Elmer*

*World première USA June 9, 1978, Spoleto Festival, Charleston, U.S.A. - NDT  
Première the Netherlands June 16, 1978, Circustheater Scheveningen (Holland) - NDT  
Costumes courtesy of American Ballet Theatre*

Critical and practical edition by Jiří Zahrádka.

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## **Casting for April 14–16, 2023**

### **First Movement**

Christopher Mitchell, Sean Omandam, Kenny Allen, Christophor Moulton, Mario Labrador, Liam Hogan and Jonnathan Ramirez (4/14, 4/15 eve, 4/16), Cato Berry, Alexander Roy, Kevin Gaël Thomas, Joshua Allenback, Patrick Mihm, Nicolas Pelletier and Jeremy Studinski (4/15 mat)

### **Second Movement**

Sean Omandam, Mackenzie Dessens Studinski, Kenny Allen, Jennifer Grace, Liam Hogan, Jonnathan Ramirez, Christopher Mitchell, Mario Labrador, Dana Benton and Leah McFadden (4/14, 4/15 eve, 4/16), Alexander Roy, Francesca Martoccio, Kevin Gaël Thomas, Ariel McCarty, Nicolas Pelletier, Jeremy Studinski, Cato Berry, Patrick Mihm, Catherine Aoki and Sheridan Guerin (4/15 mat)

### **Third Movement**

Jessica Payne, Christophor Moulton, Sara Thomas, Mario Labrador, Catherine McGregor and Christopher Mitchell (4/14, 4/15 eve, 4/16), Sarah Tryon, Joshua Allenback, Alexandra Wilson, Patrick Mihm, Alexandra Gilliom and Cato Berry (4/15 mat)

### **Fourth Movement**

Kenny Allen, Sean Omandam, Dana Benton and Leah McFadden (4/14, 4/15 eve, 4/16), Kevin Gaël Thomas, Alexander Roy, Catherine Aoki and Sheridan Guerin (4/15 mat)

### **Fifth Movement**

Jennifer Grace, Christopher Mitchell, Mario Labrador, Jonnathan Ramirez and Liam Hogan (4/14, 4/15 eve, 4/16), Ariel McCarty, Cato Berry, Patrick Mihm, Jeremy Studinski and Nicolas Pelletier (4/15 mat)

## **Casting for April 21–23, 2023**

### **First Movement**

Christopher Mitchell, Sean Omandam, Kenny Allen, Christophor Moulton, Mario Labrador, Liam Hogan and Jonnathan Ramirez (4/21, 4/23), Cato Berry, Alexander Roy, Kevin Gaël Thomas, Joshua Allenback, Patrick Mihm, Nicolas Pelletier and Jeremy Studinski (4/22)

### **Second Movement**

Sean Omandam, Mackenzie Dessens Studinski, Kenny Allen, Jennifer Grace, Liam Hogan, Jonnathan Ramirez, Christopher Mitchell, Mario Labrador, Dana Benton and Leah McFadden (4/21, 4/23), Alexander Roy, Francesca Martoccio, Kevin Gaël Thomas, Ariel McCarty, Nicolas Pelletier, Jeremy Studinski, Cato Berry, Patrick Mihm, Catherine Aoki and Sheridan Guerin (4/22)

### **Third Movement**

Jessica Payne, Christophor Moulton, Sara Thomas, Mario Labrador, Catherine McGregor and Christopher Mitchell (4/21, 4/23), Sarah Tryon, Joshua Allenback, Alexandra Wilson, Patrick Mihm, Alexandra Gilliom and Cato Berry (4/22)

### **Fourth Movement**

Kenny Allen, Sean Omandam, Dana Benton and Leah McFadden (4/21, 4/23), Kevin Gaël Thomas, Alexander Roy, Catherine Aoki and Sheridan Guerin (4/22)

### **Fifth Movement**

Jennifer Grace, Christopher Mitchell, Mario Labrador, Jonnathan Ramirez and Liam Hogan (4/21, 4/23), Ariel McCarty, Cato Berry, Patrick Mihm, Jeremy Studinski and Nicolas Pelletier (4/22)

### **Notes on Sinfonietta**

*Sinfonietta* is perhaps my most spontaneous work. This was not by aim, but because of the extremely limited time and difficult conditions in which it was created. The company was “floating” at that time and had no definite plans, even for the nearest future. There was unrest among the dancers and I had very little experience to deal with the situation. It was in 1978 and I was 31.

During this time I received a telephone call from Joseph Wishy, the director of the Charleston Festival in South Carolina, who asked me whether I ever heard of the composer Leoš Janáček and his composition *Sinfonietta*? I answered, that I knew his work since my studies at the Conservatory in Prague (I started my studies there in 1962) and that I always wanted to create a choreography to this particular piece of music which I knew inside out. I even forced my poor friends to listen to it over and over again while I was a dancer at the Stuttgart Ballet. At that time, NDT was not yet a well-organized institution and my relationship with Carel Birnie, the founding administrative director of the company, was not optimal. He advised me not to accept the offer because he knew that the production time was extremely limited. But my feeling and my sense for adventure told me that the time was right, and I said “yes”. Carel then stood up, took my hand and said: “Okay, and we’ll do it together”. This was quite a moving moment and a beginning of a new, remarkable and exciting partnership. The painter, Walter Nobbe, who designed the costumes and decor for *Sinfonietta*, was with me when I took the decision to accept the offer. This was another important and emotional moment in my life. Walter and myself have become lifelong friends.

Rehearsing whilst on tour in Israel, asking the dancers to work overtime, and myself making impossible hours, we made it! The result certainly reflected the spontaneity, spirit and the enthusiastic engagement of everyone. The effect it had on the people who saw the première in Charleston in that summer of 1978, was truly remarkable. The audience was unable to hear the final part of the music, because they were already standing on top of their chairs, cheering and throwing their program books into the air. The next morning there came interview requests from many major American newspapers and magazines. This was the moment that totally changed NDT. *Sinfonietta* managed to open new doors for the company and gave it completely unexpected future possibilities.

Jiří Kylián – May 28, 2020

# 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 *Coppelia* along with adding new full-length productions of *Romeo & Juliet*, *Cinderella*, *Le Corsaire*, *Beauty and the Beast* and *Peter Pan*. Boggs has also presented 15 world premieres and 15 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 the corps de ballet of American Ballet Theatre in 1987 under the directorship of Mikhail Baryshnikov and was promoted to soloist in 1992 where she remained until 2003. During that time, she danced not only numerous classical full length principal roles, but

gained recognition for her leading contemporary roles as well. Most notably, she created and danced the world premiere role of Desdemona in Lar Lubovitch's full-length *Othello* in 1997 and appears in ABT's film productions of *Romeo and Juliet*, *Le Corsaire*, and the documentary *Ballet*. In 2000, Brown was featured in the movie *Center Stage* and appears in the film *The Company*. Brown also holds the honor of appearing on Broadway as the original Louise Bigelow in the Tony Award-winning 1994 revival of *Carousel*, directed by Nicholas Hytner and choreographed by Sir Kenneth MacMillan at the Lincoln Center Theater. In 2003, Brown left ABT to pursue work as a freelance artist with Complexions Contemporary Ballet, Stiefel and Stars, Vladimir Malakhov, Peter Boal and Company, Chamber Dance Project, Dancers Patrelle, Ballet Hawaii and Madison Ballet. During this time, she also was asked to perform as a guest artist at the Vail International Festival, became certified to teach Pilates, taught for the ABT Summer Intensive, and choreographed the ballet *Synchronicity*. 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*, and Christopher Wheeldon's *A Midsummer Night's Dream*. Brown has also assisted with choreographing and staging of *The Nutcracker*, *Coppélia*, *The Sleeping Beauty*, and *Swan Lake*. In addition, she assisted staging 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 Edward Liang's *Feast of the Gods*.

Brown restaged her ballet, *Synchronicity*, for Colorado Ballet's Studio Company. In 2007, she was asked to stage *Smile with My Heart* for the Jeffrey Ballet. In 2013, she staged Lynne Taylor-Corbett's *Great Galloping Gottschalk* at the University of South Carolina and in 2014 at NBA of Japan. In 1989 and 1990, she was chosen by Mikhail Baryshnikov to choreograph for the American Ballet Theatre Choreographic Workshop. During her tenure, she has choreographed for the Bal de Ballet, an event hosted by the Denver Ballet Guild. Her creations are *From Within*, *Crimson Surges*, *Unforgettable*, *Grand Pas Fantastique*, *Heart Strings*, *One by One*, *Set Fire to the Rain*, *The Secret Garden*, *Young and Beautiful*, *The Charleston*, *Scheherazade*, and *Pirates of the Caribbean*. In 2014, she gained critical acclaim for the ballet *The Last Beast*, which she created on the dancers of Colorado Ballet to the music of DeVotchKa.

**Generously supported by Pam and Duke Hartman**

## 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 Odetta/Odile in *Swan Lake*, Swanhilda in *Coppelia*, 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.

**Generously supported by Raydean Acevedo**

## 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

# ARTISTIC STAFF

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.

**Generously supported by Paul Goodspeed**

## Adam Flatt, Music Director & Principal Conductor



Adam Flatt has served as Music Director and Principal Conductor of Colorado Ballet since 2007, leading hundreds of performances with the acclaimed Colorado Ballet Orchestra. Well known to Colorado audiences, Adam served as Associate Conductor of the Colorado Symphony Orchestra, where he led over 250 concerts in an acclaimed five-year tenure, and Music Director of the Denver Young Artists Orchestra for seven years, leading that orchestra at home in Denver, on international tours, and in the opening festivities of the new Ellie Caulkins Opera House. 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 has led performances with orchestras, opera, and ballet companies all over the United States, and has served on the music faculties of 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 masters degree in conducting from the Indiana University School of Music. He also studied in Austria and Germany. Adam and his family live in Denver.

**Generously supported by Sandy Elliott**

## Catherine Sailer, Associate Conductor



Catherine Sailer, Director of Choral Studies at the University of Denver, conducts the Lamont Choral, 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. She has served as Assistant Conductor of the Cheyenne Symphony Orchestra, the Denver Young Artists Orchestra and as Music Director of the Musica Sacra Chamber Orchestra. She is an active guest and festival conductor for choir and orchestra and her collegiate ensembles have appeared at Colorado Music Educator's Association and Southwest divisional conferences of the American Choral Director's Association.

# DANCERS

## PRINCIPALS

### Dana Benton



Dana Benton was born in Hamilton, Ontario, Canada and at the age of 9, she was accepted to the National Ballet School in Toronto where she trained for eight years. Dana graduated from the National Ballet School with Honors in Academics and was awarded the Peter Dwyer Award for Excellence in Dance. Upon graduating in 2000, Dana

received a contract with Alberta Ballet Company in Canada. She spent one year with the Company as an Apprentice. In 2001, she joined Colorado Ballet and she has performed many Soloist and Principal roles with the Company. Dana was promoted to Soloist in 2007 and then

to Principal in 2014. Dana will be retiring at the end of the 2022/2023 Season. She is looking forward to working with the Colorado Ballet Academy as the Academy Principal.

**Generously supported by Jane and Skip Netzorg**

### Jennifer Grace



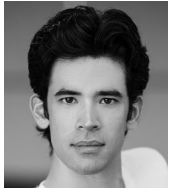
Jennifer Grace was born in Bozeman, Montana. She trained at The Dance Center in Bozeman, The Bolshoi Ballet Academy in Moscow, Russia and Dmitri Kulev Classical Ballet Academy in Southern California. Jennifer was hired by Tulsa Ballet's Second Company in 2013 and was promoted to Corps de Ballet in November of that same year. By 2017 she was a Soloist with the company and had performed many Principal and Soloist roles. She has had

# DANCERS

the opportunity to perform works by choreographers such as Christopher Wheeldon, Derek Deane, Ben Stevenson, William Forsythe, Nacho Duato, Wayne McGregor and Alejandro Cerrudo. Jennifer was Pointe Magazine's August/September 2018 Cover Star.

**Generously supported by  
Ann and Ford Frick**

## Mario Labrador



Mario Vitale Labrador was born in Antioch, CA. At the age of 10, he began his ballet studies under the tutelage of Ronn Guidi. At the age of 19, Mario decided to attend the Bolshoi Ballet Academy in Moscow, Russia. During his time at the Academy, Mario performed as the lead in many school productions, including their production of *La*

*Fille Mal Gardee*, *Paquita*, *Harlequinade* and *Classical Symphony*. In 2012, Mario graduated top of his class and received an invitation to join the Mikhailovsky Theatre in St Petersburg, Russia, where he eventually became a Soloist. While there, he had the opportunity to work with world famous choreographers Nacho Duato and Lar Lubovitch. He also danced a number of lead roles in classical ballets such as *Swan Lake*, *Chippolino*, and *Giselle*. Other notable ballets in his repertoire are *The Nutcracker*, *La Fille Mal Gardee*, *Don Quixote*, *Flames of Paris*, *Class Concert*, *Romeo and Juliet* and *The Bronze Horseman*. In 2016, Mario left the Mikhailovsky Theatre, where he took a two year break from ballet. In 2018, Mario joined Central West Ballet as a Principal, where he danced the leads in all the ballets. His favorite role to dance while at Central West Ballet was *Dracula* in Rene Daveluy's World Premiere production of *Dracula*. This is his second season with Colorado Ballet.

**Generously supported by  
Mary Ellen and David Wright**

## Jonnathan Ramirez



Jonnathan Ramirez is originally from Cali, Colombia. At the age of 8 he began his training at the Colombian Institute of Ballet, Incolballet. After graduating at 16, he moved to New York City where he received a full scholarship to continue his training at American Ballet Theatre's Jacqueline Kennedy Onassis School of Ballet. In 2007 he danced with

Cincinnati Ballet for two seasons, then in 2009 he joined Houston Ballet. In 2010 Jonnathan joined the Tulsa Ballet Theatre where he performed numerous soloist and principal roles over ten consecutive years before joining Colorado Ballet in 2020.

**Generously supported by  
Lynnette Morrison**

## Yosvani Ramos



Yosvani Ramos was born in Camagüey, Cuba, and in 1997 graduated from the Cuban National Ballet School. At 17 years old in 1996, he won the silver medal and best couple in the International Ballet Competition (IBC) in Varna, Bulgaria. In 1998 while dancing with Jeune Ballet de France, he won the silver medal at the USA IBC in

Jackson, Mississippi. The same year, he also won the gold medal at the IBC in Paris, France. Subsequently in 1999,

he won the silver medal at the IBC in Nagoya, Japan and danced with Ballet de l'Opéra National de Paris. In the summer of 1999, he joined English National Ballet (ENB) as a Soloist and was promoted to Senior Soloist in 2000. Then in 2003 after his performance as Franz in *Coppélia*, he was promoted to Principal dancer. He continued to dance with ENB until 2008 when he joined The Australian Ballet as a Principal Artist until 2013. The following year, he performed as a Principal dancer with Cincinnati Ballet. He joined Colorado Ballet as a Principal Dancer in 2015. He has performed as a guest artist all around the world and taught for companies like The Royal Ballet, Birmingham Royal Ballet, New English Ballet Theatre and Northern Ballet Theatre in England and is the Patron of Kings International Ballet Academy in Leicester, UK. He has danced the lead roles in major classical ballets such as *Giselle*, *Swan Lake*, *Coppélia*, *Romeo & Juliet*, *Don Quixote*, *Cinderella*, *Sleeping Beauty*, *The Nutcracker*, *The Merry Widow*, *Manon*, *La Silphide*, *The Snow Queen*, as well as ballets by Balanchine, Ratmansky, Duato, Twyla Tharp, Mark Morris and many others. Furthermore, he has choreographed original pieces for ENB, Colorado Ballet, and Colorado Ballet Academy.

**Generously supported by  
Susan and Jeff Campbell**

## Asuka Sasaki



Asuka Sasaki was born in Nagano, Japan. She trained at the Emiko Kojima Ballet School, Yo Ballet Academy in Japan and Beijing Dance Academy in China. After Beijing Dance Academy she joined Canada's Royal Winnipeg Ballet as an Aspirant. She started dancing with Colorado Ballet in 2005 as a member of the Corps de Ballet, was

promoted to Soloist in 2010 and then to Principal in 2017. With Colorado Ballet, she has worked with accomplished choreographers such as Val Caniparoli, Derek Deane, Septime Webre, Eldar Aliev, Michael Pink, Ben Stevenson, Lynn Taylor-Corbett, Martin Fredmann, Lila York, Jessica Lang, Dwight Rhoden, Edwaard Liang and Amy Seiwert.

**Generously supported by Debby Herz**

## SOLOISTS

### Leah McFadden



Leah Rose McFadden grew up in a small town called Dowagiac, MI. At age 11, she began training with Southold Dance Theatre, a pre-professional ballet school in South Bend, IN. During Leah's six years at Southold, under the direction of Erica Fischbach, she participated in YAGP and received a number of awards. Leah also attended summer

intensives at Gelsey Kirkland Academy, Grand Rapids Ballet, Miami City Ballet and Colorado Ballet. In 2015, she joined Miami City Ballet's Pre-Professional program year-round. During her time there, Leah also performed with Miami City Ballet's company as well as touring with them to New York and Chicago performing various works. Leah joined Colorado Ballet's Studio Company in 2016 and was promoted to the main company in 2018.

**Generously supported by  
Douglas Richards**



# DANCERS

## Christopher Moulton



Christopher Moulton was born in Colorado Springs, Colorado and began his training with Rozanne David at the Dance Center of Colorado Springs and continued his training in Colorado with German Zemuel. He graduated from the Harid Conservatory in Florida, where he trained under Svetlana Osiyeva, Olivier Pardina and

Victoria Schneider. During his years at Harid, Christopher performed numerous roles including Siegfried in *Swan Lake* and the lead in Balanchine's *Allegro Brillante*. He also studied for a year at the Jacquelyn Kennedy Onassis School under Franco Devita. Christopher joined Colorado Ballet's Studio Company in 2009, was promoted to the Company in 2010 and then to Soloist in 2017.

**Generously supported by Peggy Goldman**

## Jessica Payne



Jessica Payne is from San Clemente, California. She received her training at Dmitri Kulev Classical Ballet Academy under Dmitri and Jennifer Kulev in southern California. In 2015, she joined Tulsa Ballet's second company and was promoted into the main company the following year, where she continued to dance until joining Colorado Ballet in 2020.

**Generously supported by Wendy Williams and Noel Kullavanijaya**

## Nicolas Pelletier



Nicolas Pelletier was born in Quebec City, Canada. He moved to California when he was eight, where he attended the San Francisco Ballet School for 10 years. He completed his training with Canada's National Ballet School in 2010 and joined Alberta Ballet in 2011. During his six years with the Company, he had the opportunity to dance many principal

roles. He also had the pleasure of working closely with Jean Grand-Maitre in the creation of many new works throughout his time at Alberta Ballet, including pas de deus and solos. He joined Colorado Ballet in 2017.

**Generously supported by Jane and Gary Bomba**

## Kevin Gaël Thomas



Kevin Gaël Thomas is from France and studied at Rosella Hightower's International Ballet Center and at Canada's National Ballet School, where he received a full scholarship and graduated in 2006, with honors. Kevin also graduated with honors from the Music Conservatory in France for piano. He danced for a year with Houston Ballet II, then

joined Colorado Ballet in 2007. Since joining the Company, he has performed many soloist and leading roles.

Kevin was chosen to represent France at the New York International Ballet Competition in 2009 and at the USA Jackson International Ballet Competition in 2010. He was promoted to Soloist in 2016.

**Generously supported by Elizabeth Katkin-Waryn and Richard Waryn**

## Sarah Tryon



Sarah Tryon was born in Hanmer, Ontario, Canada and started ballet at the age of 12 with Canada's National Ballet School. During her six years with NBS, Sarah was selected to partake in exchange programs with various international schools including Pacific Northwest Ballet School in Seattle, Ecole Supérieur De Danse Rosella

Hightower in Cannes France, and Tanz Akademie Zurich in Switzerland. After graduating in 2010, she moved to New York City to train with world-renowned coach Edward Ellison. In 2013, Sarah joined the Sarasota Ballet from school as a corps de ballet member. Since joining Colorado Ballet in 2015, Sarah has performed an extensive array of notable soloist and principal roles including; Juliet in Derek Deane's *Romeo and Juliet*, Giselle in *Giselle*, Mina in Michael Pink's *Dracula*, Aqua in Clark Tippett's *Bruch Violin Concerto*, Dark Angel in George Balanchine's *Serenade*, Princess Florina in *The Sleeping Beauty*, In Trutina and Dulcicissime in Fernand Nault's *Carmina Burana*, Clara in *The Nutcracker*, Red in Twyla Tharp's *Brief Fling*, Wendy in Michael Pink's *Peter Pan*, Amour, Flower Girl, and Gypsy in *Don Quixote*, Red Couple in Lila York's *Celts*, Second Pas in Val Caniparoli's *In Pieces*, Amy Seiwert's *Traveling Alone*, Jiri Klylián's *Petite Mort*, and Edwaard Liang's *Feast of the Gods*.

**Generously supported by Nancy and Curt Hockemeier**

## DEMI-SOLOISTS

### Bryce Lee



Now entering his tenth season with Colorado Ballet, Demi-Soloist Bryce Lee has had the opportunity to perform in a variety of roles with the company. His favorite roles are those that not only use his dancing skills but those that give him the opportunity to explore his dramatic and comedic skills. Beginning with a musical theater

dance class in Oxnard, California at the age of 12, Bryce became interested in dance and began studying ballet with Dmitri and Jennifer Kulev at Dmitri Kulev Classical Ballet Academy in Laguna Hills, California at the age of 13. Within a year of beginning his training under the Kulev's he had already begun to receive accolades as a student by winning scholarships and placement from some of the most prestigious programs in the nation including ABT, Boston Ballet, Colorado Ballet, Miami City Ballet, and a coveted invitation to winter term at School of American Ballet. At SAB, he had the opportunity to learn from New York City Ballet luminaries such as Jock Soto, Andrei Kramarevsky, Peter Frame, and Darci Kistler. Bryce received numerous awards at dance competitions around the world such as Los Angeles Music Center Spotlight, KAR, as well as invitations to YAGP New York Finals and won YAGP Europe for Pas de Deux. While at Colorado, Bryce has performed soloist and lead roles for the world's leading contemporary choreographers like Kylian and Tharp and beloved classical ballets such as *The Nutcracker*, and *Giselle*, but it is in roles like *The Scarecrow* in *The Wizard of Oz* or Renfield in Michael Pink's *Dracula* where Bryce really shows off his acting roots. When not performing or exploring Colorado's scenery and great dining scene, Bryce teaches dance locally and serves as the Artistic Director

# DANCERS

for Male Dancer Academy, a dance training program that harnesses the power of technology to unite young male dancers from across the globe through the power of dance. Additionally, Bryce is attending school pursuing a dual major of elementary education and business.

**Generously supported by  
Mike and Pam Copp**

## Ariel McCarty



Originally from Allen, TX, Ariel McCarty began dancing/ballet at the age of three. At the age of nine, she began training in Dallas at Texas Ballet Theatre under the direction of Jan Miller and Lyndette Galen. Ariel relocated to Denver to begin training with Colorado Ballet Academy's Pre-Professional program under Valerie Madonna and Erica Fischbach. While in the Academy, she had the opportunity to perform in numerous pieces and excerpts including as Swanilda in the Academy's full production of *Coppélia*. As a part of her training, Ariel attended many summer intensives including TBTS, ABT, Boston Ballet, Ballet West, Colorado Ballet, School of OBT and Dance Theatre of Harlem, where her well-rounded training continued. In 2017, she was promoted to Colorado Ballet's Studio Company and then to Apprentice in 2018. Ariel was promoted to the Corps de Ballet in 2020. Ariel was promoted to Demi-Soloist in 2022.

**Generously supported by  
Yvette and Chris Frampton**

## Sean Omandam

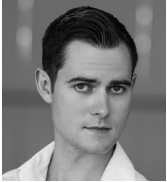


Sean Omandam is from Fresno, California, where he began his training with Shirley Winters. He later went on to train on full scholarship at the Harid Conservatory in Boca Raton, Florida. Upon his graduation in 2004, he joined Colorado Ballet's Studio Company, and was promoted into the Company in 2005. With

Colorado Ballet, Sean has performed a variety of soloist and principal roles. His repertory also includes featured roles in works by Lar Lubovitch, Val Caniparoli, Amy Seiwert, Edwaard Liang, Matthew Neenan, Jodie Gates, Dwight Rhoden, Darrell Grand Moultrie, and Jessica Lang, among others.

**Generously supported by  
Cheri and Alan Rubin**

## Jeremy Studinski



Jeremy began his training at the age of nine at the Colorado Conservatory of Dance in Broomfield. He joined Colorado Ballet's Studio Company in 2012 for one season where he performed in ballets by Marius Petipa, George Balanchine, and Glen Tetley. He then went on to join Orlando Ballet II in 2013 and was promoted to their main Company in 2015. He rejoined Colorado Ballet as a Corps de Ballet member in 2017 and has enjoyed dancing notable roles for the company in productions like *Dracula*, *The Nutcracker* and *Romeo and Juliet*.

**Generously supported by  
Rich Kylberg and Jillian Parker**

## Mackenzie Dessens Studinski



Mackenzie Dessens Studinski is from New Orleans, Louisiana where she began her training at Giacobbe Academy of Dance and privately with Kimberly Beck. She attended summer programs in New York with the School of American Ballet and American Ballet Theatre. Mackenzie continued her training at Houston Ballet's Ben Stevenson Academy and upon completion, joined Cincinnati Ballet's second company. In 2015, she joined Colorado Ballet.

**Generously supported by Kaye Ferry**

## Alexandra Wilson



Alexandra Wilson was born and raised in Highlands Ranch, Colorado. She began training with the Colorado Ballet Academy at age 9, spending her summers training on scholarships across the nation. Alexandra competed in Youth America Grand Prix and was awarded First Place Classical in Denver leading her to the New York Finals. At age 16, Alexandra accepted an invitation to train full-time on scholarship with the Kirov Academy of Ballet. During her final semester with the Kirov Academy, Alexandra was selected by the artistic director of the Universal Ballet Company to travel to South Korea and perform in their full-length production of *Swan Lake*. Upon graduation, Alexandra returned to South Korea, joining the Corps de Ballet of the Universal Ballet for their 2016/2017 season. After returning to the states, she joined Colorado Ballet's Studio Company and was promoted to Apprentice in the Company in 2019, Corps de Ballet in 2020, and then to Demi-Soloist in 2022.

**Generously supported by  
Michael Korenblat and Natalia Ballinger**

## Melissa Zoebisch



Melissa grew up in Mexico and studied at the Chamber Ballet of Jalisco. She received a scholarship to attend the Kirov Academy of Ballet in Madame Sizova's class and, after a year, returned to Mexico to graduate. Throughout her school years, she participated in many workshops around the world including Cuba, Canada, Austria, Spain and the United States. In 2005, Melissa joined the National Dance Company, where she danced soloist roles. She has also danced principal roles in classical ballets, original contemporary choreographies, and many others. She freelanced with her husband around the country before joining Colorado Ballet in 2014.

**Generously supported by  
Christine Honnen**

# DANCERS

## CORPS DE BALLET

### Josh Allenback



Josh Allenback, a native of Colorado, has been dancing since he was four years old. He has studied on scholarship with American Ballet Theatre, The Rock School and Joffrey Ballet. He was a member of Houston Ballet II as well as Ballet San Antonio. Josh has performed many principal roles. He joined Colorado Ballet's Studio

Company in 2013 and was promoted into the Company in 2014.

**Generously supported by  
Rita and Brad Sonnenberg**

### Catherine Aoki



Catherine Aoki is from Los Angeles, California and began dancing ballet at age six. She started at a local ballet school in Ogden, Utah and went on to dance in the Professional Training Division at Ballet West. She also spent her summers training at notable schools such as the Royal Ballet School, San Francisco Ballet, Royal Danish Ballet and Atlanta

Ballet. She participated in both the American Ballet Competition and the Youth American Grand Prix, winning numerous awards and scholarships. Catherine moved to Denver to begin training with Colorado Ballet Academy's Pre-Professional Program under Erica Fischbach. She was then selected to join the Colorado Ballet Studio Company in 2018 and was promoted to Apprentice in the company for the 2020 season. Since joining Colorado Ballet, she had the opportunity to perform in a variety of works including George Balanchine's *Serenade*, Fernand Nault's *Carmina Burana* and Michael Pink's *Peter Pan*. Catherine was promoted to the Corps de Ballet in 2022.

**Generously supported by  
The Patrick Keleher Family**

### Cato Berry



Cato Berry is originally from Seattle, Washington where he began his training at Pacific Northwest Ballet School. He trained with full merit scholarships to some of the top schools in the US and Europe, including Royal Ballet, IBStage of Barcelona, Kirov Ballet and The Rock School. Cato trained through his high school years with TanZ

Academie in Zurich, Switzerland and upon graduation he attended the Nationale Ballet Academie Pre-Professional Program in The Netherlands. He joined Pennsylvania Ballet's second company in 2016. He then joined the main company as the youngest male dancer in 2017. Cato is thrilled to be joining the Colorado Ballet company for the 2022 season.

**Generously supported by  
The Hillary Family Foundation**

### Sheridan Guerin

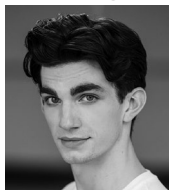


Sheridan Guerin was born in Ft. Worth, Texas and began her training at age 12. She trained under Lisa Slagle at Ballet Academy of Texas. She has attended American Ballet Theatre's summer intensive in New York for four years in a row and was nominated to be their National Training Scholar for two years. She has competed at YAGP and

has placed 1st overall in both contemporary and classical divisions. She has also had the opportunity to perform at YAGP New York as a finalist. In 2017 Sheridan was accepted as a Studio Company member at Oklahoma City Ballet where she had the opportunity to perform in ballets such as *Swan Lake*, *The Nutcracker* and *The Little Mermaid*. In 2018 Sheridan went on to join Atlanta Ballet's school under the leadership of Sharon Story. At Atlanta Ballet she had the opportunity to perform in Yuri Possokhov's world premiere of *The Nutcracker*. Sheridan was then hired as a Studio Company member for Colorado Ballet's 2019/2020 Season and was then promoted to Apprentice in the main Company in 2020. As an Apprentice, Sheridan had the opportunity to perform as Clara in *The Nutcracker*. She holds close to her heart the experience of being the first Black Clara in *The Nutcracker* in Colorado Ballet history. She was then promoted to the Corps de Ballet in 2022.

**Generously supported by  
Christie and Joe Del-Ciotto**

### Liam Hogan



Liam Hogan grew up in Houston, Texas where he began his ballet training at the Houston Ballet Academy under the guidance of Claudio Muñoz and Andrew Murphy. Liam completed his training at the Harid Conservatory in Boca Raton, Florida under the guidance of Meelis Pakri and Svetlana Osiyeva.

Following graduation with accolades in modern dance, Liam spent a year with the Washington Ballet Studio Company under the direction of Julie Kent. While dancing with the Washington Ballet, Liam was coached by Victor Barbee and Julie Kent. He also had the opportunity to work closely with choreographer Marco Pelle who set the pas de deux *Libera!* on him performing in multiple venues, including the Kennedy Center for Performing Arts and the Italian Embassy in Washington DC. Liam was also honored to have Marcelo Gomez choreograph on him for the world premiere of his ballet *Outset*. Notable works include "Molly Pas de Deux" in John Neumeier's *Yondering, Libera!* by Marco Pelle, *Outset* by Marcelo Gomes, and *Minor Threat* by Mark Godden. Liam joined Colorado Ballet's Studio Company in 2018, was promoted to Apprentice in the Company in 2019 and promoted to Corps de Ballet in 2020.

**Generously supported by  
Mark and Cari Spiecker**

# DANCERS

## Ever Larson



Ever Larson, from Chicago, began her formal training at Ballet Society of Colorado Springs before relocating to Denver for Colorado Ballet Academy's full-time Pre-Professional program. Under the direction of Valerie Madonia and Erica Fischbach, she competed at YAGP, placing 1st in Senior Women's Classical, and twice earned her way

to YAGP Finals in NYC as a soloist. Ever attended many summer programs including Paris Opera Ballet, Académie Princesse Grace, San Francisco Ballet, Colorado Ballet, American Ballet Theatre NYC, and Kaatsbaan. Notable performances under Erica's leadership include *Odette* in *Swan Lake* and *Giselle* in *Giselle*. Colorado Ballet performances include George Balanchine's *Serenade*, Nikiya from *La Bayadère*, and other Corps de Ballet roles. Ever joined Colorado Ballet's Studio Company in 2019, was promoted to Apprentice in 2020 and to Corps de Ballet in 2021.

**Generously supported by  
Melanie Kopperud and Brent Backes**

## Francesca Martoccio



Originally from Miami, Florida, Francesca Martoccio received her early ballet training at Thomas Armour Youth Ballet and at the New World School of the Arts. In May 2016, Francesca graduated from SUNY Purchase where she received her Bachelor of Fine Arts in Dance with a Ballet Concentration. She performed several roles with

Purchase Dance Company. In 2014, Francesca was chosen by the faculty to study abroad in Hong Kong, China at the Hong Kong Academy for Performing Arts. After graduating, Francesca joined Colorado Ballet's Studio Company in 2016, was promoted to Apprentice in the Company in 2017 and then to the Corps de Ballet in 2019.

**Generously supported by  
Rachel and Yuval Moskvich**

## Catherine McGregor



Catherine McGregor was born and raised in Jacksonville, Florida. She began her training at the age of five and trained in Jacksonville until the age of sixteen. During her training, Catherine spent many of her summers at notable schools, such as Houston Ballet, Orlando Ballet, American Ballet Theatre and The HARID Conservatory. In

2016 she was offered a scholarship to attend the HARID Conservatory year-round in Boca Raton, Florida. After graduating from the HARID Conservatory in 2018, she was offered a Studio Company position with the Colorado Ballet and was promoted to Apprentice for the 2020/2021 Season. Since joining Colorado Ballet, Catherine has had the opportunity to perform in a variety of works including, George Balanchine's *Serenade* in the Vail Dance Festival, Michael Pink's *Peter Pan* and Fernand Nault's *Carmina Burana*. Catherine was promoted to the Corps de Ballet in 2022.

**Generously supported by Patty Lorie**

## Patrick Mihm

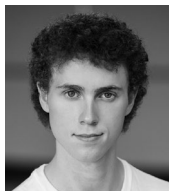


Patrick Mihm was born in Dubuque, Iowa and began his training at the Dubuque City Youth Ballet at the age of 11 where he studied for three years. At the age of 14, he moved to southern Florida to begin his training at the HARID Conservatory. After staying at the school for two years, he decided to move to New York City to finish his training at

Ellison Ballet. During his time in school he performed many roles from classical repertoire including Albrecht in *Giselle*, James in *La Sylphide*, Cavalier in *The Nutcracker*, as well as Basilio in *Don Quixote*. Upon graduation in 2020, he began his career with Colorado Ballet in the Studio Company. After one year in Studio Company, Patrick was promoted to Apprentice.

**Generously supported by  
Janet and John MacFarlane**

## Christopher Mitchell



Christopher Mitchell was born in Denver, Colorado and began his training at Denver Ballet Theatre Academy at the age of 15, where he studied for two years. At age 17, he moved to New York City to study under Edward Ellison at Ellison Ballet. During his time in school, he performed many roles from the classical repertoire including

Prince Siegfried from *Swan Lake*, Prince Desire from *The Sleeping Beauty*, Cavalier from *The Nutcracker*, among many other roles. Upon graduation in 2020, he began his career at the Junior Company of Dutch National Ballet in Amsterdam where he was able to enhance his contemporary skills and performed in ballets by Ted Brandsen and Hans van Manen. His favorite ballet is *La Bayadère*. This is Christopher's first season with Colorado Ballet.

**Generously supported by  
Alyson and Chris Graves**

## Alexander Roy



Alexander Roy is from Chicago, Illinois and received his training from the Chicago High School for the Arts. As a student he performed lead roles in ballets such as *Sleeping Beauty* and *Paquita*. In 2016, Alexander joined The Joffrey Academy of Dance as a Trainee on a full scholarship. While at Joffrey he performed soloist and ensemble roles in *Swan Lake*, *Symphonic Variations* and *Napoli*.

In 2018, Alexander joined Atlanta Ballet as a Second Company member under the leadership of Gennadi Nedvigin and Sharon Story. In 2019, Alexander joined Colorado Ballet as an Apprentice. During his first season with Colorado Ballet, Alexander had the pleasure of performing Demi-Soloist and Corps de Ballet roles such as Red Man in Lila York's *Celts*, as well as Russian and Warrior in *The Nutcracker*. Alexander is a two-time Youth America Grand Prix finalist and has choreographed two of his own ballets. This is Alexander's 4th season with Colorado Ballet.

**Generously supported by Michael Bena**

# DANCERS

## Sara Thomas



Sara Thomas is originally from Bucks County, Pennsylvania. She began her ballet training at the age of 12 with Metropolitan Ballet Academy. While in school, she was selected by Roy Kaiser to perform in Pennsylvania Ballet's *The Nutcracker* as Spanish. Sara spent summers training with BalletX, Washington Ballet, and Atlanta Ballet. She joined Colorado

Ballet's Studio Company in 2012. Sara then danced with Nashville Ballet under the direction of Paul Vasterling for a few seasons. In 2015, she returned to Colorado Ballet and joined the Studio Company where she had the opportunity to perform some of her favorite ballets with the Company. Sara was promoted to the main Company as an Apprentice in 2017 and then the Corps de Ballet in 2019. In 2021, Sara choreographed an original piece, *Embrace It or Erase It*, on the Company.

**Generously supported by  
Colleen Curran and Stephen Boane**

## APPRENTICES

### Kenny Allen



Kenny Allen was born in Denver, Colorado. He asked his parents to start ballet at the age of 2 after a dancer from Colorado Ballet visited his class in preschool. Kenny trained at many studios around Denver as well as attending middle school at Denver School of the Arts. He moved to Tampa to study at Next Generation Ballet and upon

graduation was offered a place in Boston Ballet's Trainee Program. During his time at Boston Ballet he was given the opportunity to participate in the Prix de Lausanne Partner School Choreographic Project. After spending a shortened season in Boston due to the pandemic, Kenny was offered a contract with Sarasota Ballet's Studio Company. While at Sarasota Ballet he had the chance to perform in *Elite Syncopations* by Sir Kenneth MacMillan, *Giselle* by Sir Peter Wright, and the world premiere of *A Comedy of Errors* by Sir David Bintley. This is Kenny's first season with Colorado Ballet.

**Generously supported by  
Suzan and Gary Schlatter**

### Alexandra Gilliom



Alexandra Gilliom was born in Denver, Colorado. After moving to Costa Rica at the age of six, she started pursuing ballet more seriously at a small studio called Happy Feet. Her training here enabled her to gain acceptance into the Denver School of the Arts, so at the age of 11, she moved back to Denver to study both there

and at Colorado Ballet Academy. Throughout her time at Colorado Ballet Academy, she was able to perform in various academy productions as well as productions with the company including *The Nutcracker*, *Cinderella*, and *Alice in Wonderland*, among others. Alexandra was also able to participate in the Denver Ballet Guild during her time with Colorado Ballet Academy where she finalized twice after training under Heather Prokhnitski. In 2019, after seven years at both the Denver School of the Arts

and Colorado Ballet Academy, Alexandra was offered a studio company contract with Colorado Ballet. In 2021, Alexandra was promoted to Apprentice. Since joining Colorado Ballet she has had the opportunity to perform in a variety of works including George Balanchine's *Theme and Variations*, Septime Webre's *The Wizard of Oz*, and *Don Quixote*.

**Generously supported by  
Jean and Hugh Armstrong**

### Stefanee Montesantos



Stefanee Montesantos was born in Hinsdale, Illinois and began her training at local company Salt Creek Ballet at age 3. Upon graduating from the Salt Creek Ballet Company, and her local high school, at age 17 she decided to continue her studies in dance by joining Butler University's

Performing Arts Program. During

this time, she performed roles such as Sugar Plum Fairy and Snow Queen in Butler Ballet's production of *The Nutcracker*, Melancholic Corps in George Balanchine's *Four Temperaments*, and Soloist in Patrick de Bana's *Falling Sky*. In the Spring of 2020, Stefanee graduated, Cum Laude, from Butler University with a BFA in Dance Performance and a Minor in Creative Writing. It was during her spring semester that she was offered to join Colorado Ballet's Studio Company for the 2020/2021 Season. She has recently been promoted to join the company as an Apprentice for the upcoming 2022/2023 Season.

**Generously supported by  
Heather and Conor McCallin**

### Sonata Ross



Sonata Ross was born in Fort Collins, Colorado and began dancing at Canyon Concert Ballet at age 13. While training in Colorado, she attended summer programs at University of North Carolina School of the Arts and Pacific Northwest Ballet. Sonata moved to Denver to train in the Pre-Professional Division at Colorado Ballet Academy in 2018.

In addition to her training, Sonata has choreographed solos, *INFECTIOUS* on Pre-Professional dancers at Colorado Ballet Academy, and most prominently, a piece to *Hoedown* from Aaron Copeland's *Rodeo* for the Arapahoe Philharmonic Orchestra. After dancing in the Academy for two years, Sonata was invited to join the Studio Company with Colorado Ballet where she danced in the Corps de Ballet of George Balanchine's *Theme and Variations*, Septime Webre's *The Wizard of Oz*, and classical ballets including *Giselle*, *Romeo and Juliet*, and *The Nutcracker*. This will be her first season as an Apprentice with Colorado Ballet.

**Generously supported by  
Susan and Steve Struna**

# CHOREOGRAPHERS

## BRUCH VIOLIN CONCERTO NO. 1

### Clark Tippet, *Choreographer*

Born in Parsons, Kansas, Clark Tippet, the seventh in a family of eleven children, began his dance studies at the age of five. He came to New York at the age of eleven on scholarship to Thalia Mara's National Academy of Ballet, where he studied academic subjects as well as dance. Mr. Tippet joined American Ballet Theatre in the Fall of 1972, became a Soloist in September, 1975 and was promoted to Principal Dancer in the Fall of 1976. In addition to creating the second male lead in Twyla Tharp's *Push Comes to Shove*, and the leading male role of Oedipus in Glen Tetley's *Sphinx*, his ABT repertory included Albrecht in *Giselle*, the Nutcracker-Prince in *The Nutcracker*, the Prince in *The Sleeping Beauty*, Prince Siegfried in *Swan Lake*, and leading roles in *The Leaves Are Fading* and *Voluntaries*. He left ABT in 1978 to expand his repertory and performance opportunities during which time he danced as a guest artist for a season with the Maryland Ballet creating the role of the Psychiatrist in Domy Reiter-Soffer's *Equus*; in addition, he appeared with the Bat-Dor Dance Company of Israel and the West Australian Ballet Company in Perth where he danced in George Balanchine's *Allegro Brillante* and John Clifford's *Serenade Melancolique* with Johanna Kirkland. In November, 1982, also with Johanna Kirkland, he performed the world premiere of John Butler's *pas de deux Transitions* which was created for him. Clark Tippet rejoined American Ballet Theatre in December, 1982. Additions to Mr. Tippet's ABT repertory included *Anastasia's Husband* in *Anastasia*, the High Brahmin in *La Bayadère*, the Dancing Master in Mikhail Baryshnikov's production of the full-length *Cinderella*, *He Wore a White Tie* in *Dim Lustré*, *Hilarion* in *Giselle*, leading roles in *Interludes*, and *N. Y. Export: Op. Jazz, Tybalt in Romeo and Juliet*, and *Carabosse* and the *English Prince* in Sir Kenneth MacMillan's production of *The Sleeping Beauty*. He created *King David* in *Martine van Hamel's Amnon V'Tamar*, one of the leading male roles in Twyla Tharp's *Bach Partita*, and the leading male role in David Gordon's *Field, Chair and Mountain*, featured roles in David Gordon's *Murder* and Sir Kenneth MacMillan's *Requiem*, and the leading male role in David Parsons' *pas de deux Walk This Way*. Clark Tippet died in his hometown of Parsons, Kansas in January, 1992.

*Biography courtesy of American Ballet Theatre.*

## PRODIGAL SON

### 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.

BALANCHINE is a trademark of The George Balanchine Trust. Photo by Tanaquil LeClercq.

## SINFONIETTA

### Jiří Kylián, *Choreographer*



Jiří Kylián (Czechoslovakia, 1947) started his dance career at the age of nine, at the School of the National Ballet in Prague. In 1962 he was accepted as a student at the Prague Conservatory. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967. After this, he left to join the Stuttgart Ballet led by

John Cranko. Kylián made his debut as a choreographer here with *Paradox* for the Noverre Gesellschaft. After having made three ballets for Nederlands Dans Theater (*Viewers*, *Stoolgame* and *La Cathédrale Engloutie*), he became artistic director of the company in 1975. In 1978 he put Nederlands Dans Theater on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded Nederlands Dans Theater II, which served as a bridge between school and professional company life and was meant to give young dancers the opportunity to develop their skills and talents and to function as a breeding ground for young talent. He also initiated Nederlands Dans Theater III in 1991, the company for older dancers, above forty years of age. This three dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until December 2009. Jiří Kylián has created nearly 100 works of which many are performed all over the world. Kylián has not only made works for Nederlands Dans Theater, but also for the Stuttgart Ballet, the Paris Opéra Ballet, Bayerisches Staatsoper München, Swedish television and the Tokyo Ballet. Kylián has worked with many creative personalities of international stature – composers: Arne Nordheim (*"Ariadne"* 1979), Toru Takemitsu (*"Dream Time"* 1983) - designers: Walter Nobbe (*"Sinfonietta"* 1978), Bill Katz (*"Symphony of Psalms"* 1978), John Macfarlane (*"Forgotten Land"* 1980), Michael Simon (*"Stepping Stones"* 1991), Atsushi Kitagawara (*"One of a Kind"* 1998), Susumu Shingu (*"Toss of a Dice"* 2005), Yoshiki Hishinuma (*"Zugvögel"* 2009). In the summer of 2006, together with Film Director, Boris Paval Conen, he created the film *Car-Men*. It was choreographed "on location" on the surface brown coal mines of the Czech

# CHOREOGRAPHERS

Republic. In 2010, Kylián served as Mentor in Dance in the Rolex Mentor and Protégé Arts Initiative. In 2013, together with Boris Paval Conen and NTR, he created the film *Between Entrance & Exit* which was nominated as one of the contestants for the 'Gouden Kalf' award during the Dutch Film Festival in Utrecht. For the Aichi Triennale 2013 in Nagoya, Japan, he created the full-evening dance/film production, *East Shadow*, which was dedicated to the victims of the Tsunami in Japan. Together with the Czech film director, Jan Mališ, he made the films *Schwarzfahrer* (2014) and his most recent film *Scalamare* (2017) which was filmed on the steps of the famous Monumento ai Caduti in Ancona, Italy. In the course of his career, Kylián received many international awards including: "Officer of the Orange Order"- Netherlands, "Honorary Doctorate" - Juilliard School New York, three "Nijinsky Awards" - Monte Carlo (best choreographer, company and work), "Benoit de la Danse" - Moscow and Berlin, "Honorary Medal" of the President of the Czech Republic, "Commander of the Legion d'honneur" France, and in 2008 he was distinguished with one of the highest royal honours, the

Medal of the Order for Arts and Science of the House of Orange given to him by Her Majesty the Queen Beatrix from the Netherlands. Kylián received the Lifetime Achievement Award in the field of dance and theater by the Czech Ministry of Culture in Prague and in this same year the documentary *Forgotten Memories* received the Czech Television Award. During the Celebrating Kylián! Festival in 2017, Kylián received the prestigious gold penning as honorary citizen of The Hague, the Netherlands. In September 2017, Kylián was awarded with the honorary Life Time Achievement Prize, the Positano Premia La Danza Léonide Massine Award. In March 2019 Kylián was inaugurated as a member of the Académie des Beaux Arts in Paris. This highly prestigious recognition was complimented with the Academy's decision to change its statutes and add a special seat for 'dance'. In September 2021, Kylián received the Gratias Agit Award in Prague for extraordinary achievements in advocacy of Czech culture, heritage and language.  
Photo by Anton Corbijn.

# LIGHTING

## Joost Biegelaar (1970), Technical Supervisor (Light and Set Design) for *Sinfonietta*



Joost was educated in stage management studies at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland. In 1992 he joined Nederlands Dans Theater 1, where under the direction of Jiří Kylián, he worked, produced and toured with NDT's stage management and technical team world-wide. After 10 years of working with Nederland Dans Theater 1, he became technical director of the Lucent Dans Theater in The Hague, the Netherlands for 5 years. Presently Joost is a freelance light designer and often works with Kylián Productions BV to technically re-produce Kylián works with ballet companies around the world.

## Todd Elmer



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

# REPETITEURS

## David Richardson, Repetiteur for *Bruch Violin Concerto No. 1*



Mr. Richardson performed with George Balanchine's New York City Ballet, appearing in 70 ballets, 40 of them were premieres. After retiring from performing, David became a Ballet Master with American Ballet Theatre working on ballets by Sir. Kenneth MacMillan, Antony Tudor, as well as others. During David's

first year at American Ballet Theatre director Mikhail Baryshnikov appointed him to coordinate a choreographic workshop. At the workshop he was introduced to Clark Tippet's choreographic talent. Based on his ballet in the workshop Mr. Baryshnikov invited Tippet to create a piece for the company. Thus, *Bruch Violin Concerto*. The music in the first movement inspired Tippet to create a new work showcasing the ballerinas. The fiery Leslie Browne, the lyric Amanda McKerrow followed by the elegant Susan Jaffe. The lively second movement matched the talent of Cheryl Yeager. Another interesting memory of the daily rehearsal day is the meeting of Tippet and Richardson

# REPETITEURS

to organize the intricate combinations for the corps de ballet. Tippet, a fellow principal dancer, used dimes to represent the female dancers and nickels to represent the males. Trippet also understood the talents of the principal males he cast. The unique dancers from Colorado Ballet continue this Tradition.

## Eve Lawson, Repetiteur for Prodigal Son



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 Ratmanský, David Bintley, Angelin Preljocaj, Paul Lightfoot, Alexander Ekman and Christopher Wheeldon.

## Urtzi Aranburu, Repetiteur for Sinfonietta



Urtzi started his classical training at age nine with Maria Carmen Medel at her ballet school in Thalia, in Spain. He continued his dance education with Luis Fuente in Madrid and, after four years, began his career as a professional dancer. After two seasons with Nederlands Dans Theater 2, Jiří Kylián promoted Urtzi to Nederlands Dans Theater 1,

in which he continued to perform and tour internationally for 14 years; from 2009 to 2013, he returned to Nederlands Dans Theater 2 as a ballet master and teacher. Urtzi has worked extensively with Kylián and other renowned choreographers including Mats Ek, William Forsythe, Ohad Naharin and Hans van Manen, performing their works worldwide, while teaching technique and repertoire at the Royal Conservatory of Den Haag. Urtzi has assisted choreographers including Jiří Kylián, Jorma Elo, Johan Inger and Lukas Timulak; he has staged their works for numerous companies including Les Ballets de Monte-Carlo (Monaco), Ballett Stuttgart (Germany), La Scala (Italy), Hubbard Street Dance Chicago (US), Lyon Opera Ballett (France) and many more.

# GUEST ARTIST

## Benjamin Baker, Violin Soloist for Bruch Violin Concerto



Described by the New York Times as bringing 'virtuosity, refinement and youthful exuberance', Benjamin Baker has moved audiences around the world with his musicianship. He has performed as soloist with the Royal Philharmonic, English Chamber Orchestra, Scottish Chamber Orchestra, Royal Northern Sinfonia, Christchurch

Symphony Orchestra, London Mozart Players, Bristol Metropolitan Orchestra, Sinfonia Cymru in Wales, National Children's Orchestra in Manchester, Auckland Philharmonia, Maui Pops Orchestra, and Charleston Symphony. Since winning 1st Prize at the 2016 Young Concert Artists International Auditions in New York and 3rd Prize at the Michael Hill Competition in New Zealand in 2017, Benjamin has established a strong international presence. Since his recital debuts at the Kennedy Center in Washington D.C. and at New York's Merkin

Concert Hall, he has also given recitals and performed chamber music at Wigmore Hall, New York's Caramoor Center, New York's Morgan Library & Museum, Ithaca College, Ravinia Festival, and Washington Performing Arts. Benjamin's recording "The Last Rose of Summer" reached #22 on the charts in its first week and was featured on Classic FM and BBC Radio 3, where Baker appears regularly. In 2021 Delphian Records release his recording with pianist Daniel Lehardt "1942" featuring works of Prokofiev, Copland and Poulenc. Benjamin's love of dance and combining music and movement have led him to performances with the Royal New Zealand Ballet in "Les Lutin" based on Bazzini's Caprice "La Ronde des Latin's" and as an ambassador for London Music Masters, he created and led a special project for young violinists with dancer Cheryl McChesney. Benjamin Baker studied at the Yehudi Menuhin School and with Natasha Boyarsky and Felix Andrievsky at the Royal College of Music, where he was awarded the Queen Elizabeth the Queen Mother Rose Bowl graduation prize. Benjamin plays on a Giovanni Grancino from 1694 on generous loan from a Charitable Trust.



# COLORADO BALLET STUDIO COMPANY



In alphabetical order: Lily Bines, Mylie Buck, Vanessa Childress, Claire Curran, Claire Duritz, Madeline Duritz, Audrey Field, Thomas Fontana, Leopold Foster, Fiona Hutchens, Brooke Janney, Cate Jessor, Heather Ludlow, Wyatt Mier, Keara Nichols, Taylor Nichols, Ryan Nemmers, Brianna Patrick, Timothy Ruelas, Tate Ryner, Anastasia Smirnova, Caroline Sowers, Lili Travaglia, Ali Walters, Leah White.

*Generously supported by David Andrews*

## COLORADO BALLET ORCHESTRA

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

### 1st Violin

Takanori Sugishita,  
Concertmaster  
Robyn Sosa  
Ryan Jacobsen  
Gyongyver Petho  
Lydia Sviatlovskaya  
Britt Swenson  
Mary Evans  
Veronica Pigeon

### 2nd Violin

Margaret Soper  
Gutierrez, Principal  
2nd  
Benjamin Tomkins  
Annamaria  
Karacsony  
Chris Menter  
Stephanie Bork  
Felix Petit

### Viola

Michael Brook,  
Principal  
Stephanie Mientka  
Aniel Caban  
Brightin Schlumpf

### Cello

Jeff Watson,  
Principal  
Elle Wells  
Trevor Minton  
Sara Fierer

### Bass

David Crowe,  
Principal  
Jason Thompson  
Logan Nelson

### Flute

Paul Nagem,  
Principal  
Elizabeth Sadilek-  
Labenski, 2nd  
Alaunde Copley-  
Woods, 3rd  
Olga Shilaeva, 4th

### Piccolo

Olga Shilaeva

### Oboe

Lauren Blackerby,  
Principal  
Kathryn Dupuy  
Simpson, 2nd  
Ian Wisekal, 3rd

### English Horn

Ian Wisekal

### Clarinet

Michelle Orman,  
Principal  
Kellan Toohy, 2nd  
April Johannesen,  
3rd  
Heidi Mendenhall, 4th

### Bass Clarinet

Kellan Toohy

### E♭ Clarinet

April Johannesen

### Bassoon

Kaori Uno-Jack,  
Principal  
Brian Jack, 2nd

### Contrabassoon

Jim Harvey

### Horn

Matthew  
Scheffelman,  
Principal  
Sarah Ford, 2nd  
Susie Fritts, 3rd  
Stuart Mock, 4th

### Trumpet

Derek McDonald,  
Principal  
John King, 2nd  
Michael Bucalo, 3rd

### Trombone

William Stanley,  
Principal  
Robert Olds, 2nd  
Ben Garcia, 3rd

### Bass

**Trombone**  
Andy Wolfe

### Tuba

Mike Dunn

### Percussion

Peter Cooper,  
Principal  
Justin Doute

### Timpani

Mark Foster,  
Principal

### Harp

Pamela Eldridge,  
Principal

### Off-stage Band

#### Trumpet

Leslie Scarpino  
Madison Sinan  
Michael Winkler  
Ian Sawyer  
Daniel Leavitt  
Emily Brezina  
Noah Lambert  
Tristan Frank  
Thomas Wilson

#### Bass Trumpet

Bron Wright  
Kiel Lauer

#### Tenor Tuba

Richard Harris  
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### Orchestra

**Personnel**  
**Manager**

April Johannesen

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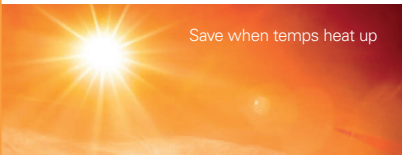
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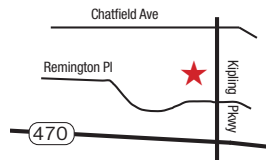
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Kiyohara (Kano) Yukinobu 清原雪信, *The Goddess Benzaiten and Her Lute (biwa)* (detail), 1660–1680s. Hanging scroll, ink, color and gold on silk. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone, 2018.150. Photo © Denver Art Museum

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Mira Nadon. Photo by Christopher Duggan.

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[coloradoballet.org/gala](https://coloradoballet.org/gala)

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Photo by Mark Hutchens

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### **Wardrobe & Shoe Manager & Costume Designer**

Shirin Lankarani

### **Head Carpenter**

Mike "Bos" Boswell

### **Assistant Carpenter/Flyman**

Jared Cook

### **Head Electrician**

Rita Richardson

### **Assistant Electrician**

Amanda Short

## **Head Property Master**

Nate Oldham

## **Technical Director & Production Manager**

Emeritus

Pete Nielson

## **Lighting Director**

Emeritus

Patrick "Red" Howard

## **Master Carpenter**

Emeritus

David Jackson

## **Property Master**

Emeritus

David Jaramillo

## **Wardrobe Assistants**

Melissa Van Tassel

Katherine Scoggins

## **Company Physical Therapist**

Mieke Braun Scripps

MPT, DPT

## **Assistant Physical Therapist**

Sarah Graham, MSPT

## **Company Orthopedist**

Joshua Metzl, MD

## **Massage Therapist**

Anne Denton, LMT

## **Acupuncturist**

Lorita Travaglia, L.Ac,

Dipl. CHM

## **Chiropractor**

Dr. David S. Shapiro

## **Company Photographers**

Rachel Neville

Mike Watson

Amanda Tipton

## **Company Videographer**

David Andrews

## **Orchestra Personnel Manager**

April Johannesen

## **Orchestra Librarian**

Gyongyi Petheo

## **Dressers**

Kami Williams

Kirsten Riegler

Sarah Hunsinger

Joe Tompkins


Jessica Sotwick

Rebecca Travers

Devon Webb









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# Summer 2023

Julia Wilkinson Manley, founder & artistic director | Dominic Walsh, compass coaching project  
with Sidra Bell | Kristi Capps | Jennifer Howard | Zippora Karz | Alex Ketley | John Lam | Bruce McCormick and more\*

\*Guest faculty is subject to change

Advanced Summer Intensive ages 12 - 22 June 19 - July 29	Compass Coaching Project Professionals age 17+ July 17 - July 29
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Learn more at [ccdance.org/summer2023](http://ccdance.org/summer2023)



Scan for Audition  
Tour Information



**COLORADO CONSERVATORY of DANCE** | **30th anniversary**

**"A GLORY TO BEHOLD!"**  
 — THE NEW YORK TIMES

# THE COLOR PURPLE

MAR 31 – MAY 7, 2023  
 WOLF THEATRE



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## MUSIC WITH ALTITUDE

**Beethoven**  
**Violin Concerto**  
 APR 21-23

**Rachmaninoff Rhapsody**  
**on a Theme of Paganini**  
 APR 28-30

**Aymée Nuviola and the**  
**Colorado Mambo Orchestra**  
 MAY 6

**Tchaikovsky's Nutcracker**  
**conducted by Andrew Litton**  
 MAY 12-14

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— Alexia Maroun



"Mobile is fascinating, striking,  
exquisitely conceived."

— San Francisco Chronicle

Sunday, April 2, 6:00 pm  
Lone Tree Arts Center  
lonetreeartsceter.org  
720.509.1000

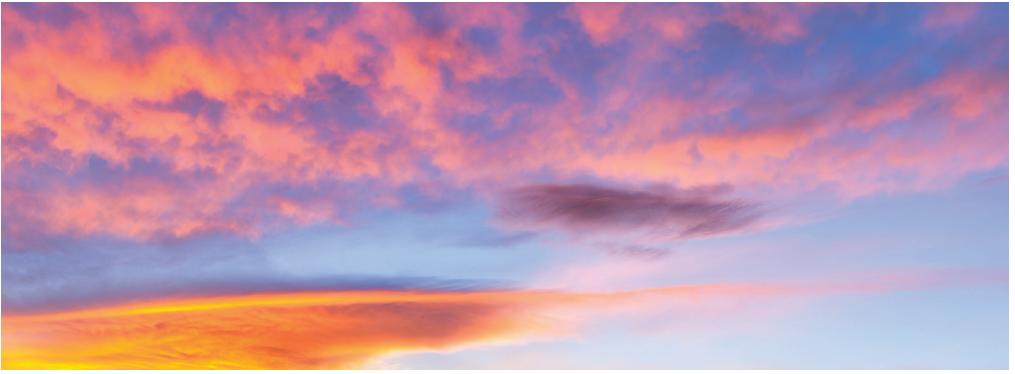
Friday & Saturday, April 14 & 15, 7:30 pm  
Lakewood Cultural Center  
lakewood.org/tickets  
303.987.7845

Thursday, April 11, 6:30 pm  
Wildcat Auditorium  
Highlands Ranch  
zikrdance.com

Sunday, April 16, 6:00 pm  
Dairy Arts Center, Boulder  
thedairy.org  
303.444.7328

Tickets on sale now!

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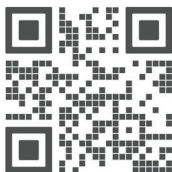
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