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Giacomo Puccini

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La bohème Illustration
by Benedetto Cristofani



FROM THE ARTISTIC DIRECTOR

Friends of Colorado Ballet,



It is my great pleasure to present Septime Webre's acclaimed ballet, *ALICE (in wonderland)*, with a genre-defying score by composer Matthew Pierce.

From impressive, athletic choreography to avant-garde costumes, this ballet reimagines Lewis Carroll's iconic novels, *Alice's Adventures in Wonderland* and the sequel, *Through the Looking Glass*, with theatrical flair.

Inventive, quirky, and utterly mad, this production will make you wish you went down the rabbit hole sooner as it reminds you of the power of your imagination and the importance of remaining curious at every age.

Enjoy the performance!



Gil Boggs
Artistic Director

FROM THE EXECUTIVE DIRECTOR



Colorado Ballet warmly welcomes you to the Ellie Caulkins Opera House! Whether you are a returning patron or new audience member, dedicated supporters like you help to make it possible for Colorado Ballet to prosper.

With three very successful productions so far this season, we continue to extend our reach within our community and build a solid foundation for our organization to thrive. As we look ahead to next season, we are thrilled to bring even more world-class ballet to Colorado as we expand our programming to include audience favorites like *Dracula* alongside new and innovative ballet productions, fresh interpretations of classic works, and world premieres of new commissions.

Thank you for your continued support for Colorado Ballet — together we are elevating the arts for the Rocky Mountain Region and beyond.

With gratitude,



Sameed Afghani
Executive Director



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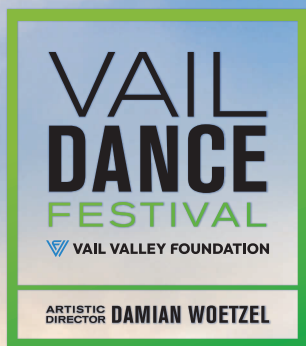


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Festival attendees at Gerald R. Ford Amphitheater during opening night of the 2024 Vail Dance Festival. Photo by Chris Kendig.



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Please silence all cellular telephones and audible devices.

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



ALICE

(in wonderland)

ELLIE CAULKINS OPERA HOUSE

MARCH 7-16, 2025

Choreography by Septime Webre

Music by Matthew Pierce

Costume Design by Liz Vandal

Scenic Design by James Kronzer

Lighting Design by Clifton Taylor

Lighting Design executed by Michael Mazzola

Puppetry Design by Eric Van Wyk

Flying by Foy

Scenery, puppets and costumes courtesy of BalletMet

Staged by Johanna Wilt, Morgann Rose and Jared Nelson

SYNOPSIS

ACT I

PROLOGUE- Alice daydreams as her family swirls around her chaotically. She is mesmerized by the mysterious and quirky Lewis Carroll, a family friend, who takes Alice on a boat ride and picnic in the country.

DOWN THE RABBIT HOLE- During their picnic, Lewis Carroll begins telling Alice an astounding story of a little girl's adventures in a wonderland. As Alice drifts to sleep, a White Rabbit hops by. The nervous Rabbit checks his pocket watch because he's late. He quickly leaps into a rabbit hole; Alice follows. She falls for what seems like miles. Alice lands with a thud in a hallway filled with closed doors. She drinks a potion and grows quite tall; she fans herself and shrinks quite small. Through a keyhole, the tiny Alice catches her first glimpse of the evil Queen of Hearts. When Alice eats a bit of cake and returns to normal size, she can no longer fit through the tiny door that leads to the wondrous world.

POOL OF TEARS AND THE CAUCUS RACE- Frightened and confused, Alice cries a pool of tears. The Dormouse swims by and befriends Alice. Then, a Dodo Bird, an Eaglet and a flock of Flamingos plop into the pool. The Dodo Bird decides the best way to get everyone dry is to dance a Caucus Race.

PIG AND PEPPER- Alice comes upon a Fish footman who is delivering an invitation to the Queen of Hearts' croquet game to the Frog footman who works for the Duchess. Inside the Duchess' cottage, bedlam reigns. The Duchess is agitated because the Cook has put too much pepper into the soup.

THE CHESHIRE CAT / ADVICE FROM A CATERPILLAR / THE MAD HATTER'S TEA PARTY-

While walking along, Alice comes upon a Cheshire Cat, who appears and disappears on a whim. Later, when Alice looks up to the sky she finds he has become the moon. She then meets a peculiar

Caterpillar who smokes a hookah pipe before metamorphosing into a butterfly before her eyes. Next, Alice stumbles into a puzzling tea party with the Mad Hatter, the March Hare and the Dormouse.

ACT II

QUEEN'S GARDEN PARTY AND CROQUET GAME- Card gardeners have accidentally planted white roses in the Queen's garden. The Queen of Hearts only wishes to grow red roses. Fearing her wrath, they paint the roses red. The Queen's court spills by and Alice sees her friend the White Rabbit and the Queen's Joker. Alice is invited by the Queen to play a very different game of croquet using Flamingo mallets and Hedgehogs as croquet balls. Blaming the Hedgehogs for losing the match, the Queen proclaims, "off with their heads." Alice saves the Hedgehogs and the angry Queen chases her into the forest.

TWEEDLE DUM AND TWEEDLE DEE AND THE JABBERWOCK- In the forest, Alice happens upon a Rocking-Horse-Fly, a Bread-and-Butterfly and beautiful Snap-Dragon-Flies. Tweedle Dum and Tweedle Dee playfully argue as they pass by. Alice reflects on her amazing journey with the Cheshire Cat, the Mad Hatter, the White Rabbit and the Tweedle Twins. The languid group is suddenly threatened by the ultimate danger: the Queen's Jabberwock. To protect her new friends, Alice slays the beast.

THE TRIAL AND HOME AGAIN- Back at the Queen's palace, Alice is arrested and put on trial for her crime. Utter confusion breaks out in the court while the Queen shouts, "off with her head." Alice realizes the silliness of the Queen and her court and they fall like a house of cards. She awakens from her dream and finds herself at home.

GUEST ARTISTS & DESIGNERS



Septime Webre, Choreographer

Septime Webre is an internationally recognised ballet director, choreographer, educator and advocate. He joined Hong Kong Ballet as its Artistic Director in July 2017 after 17 years as Artistic Director of The Washington Ballet in Washington DC, US from 1999-2016. Previously he served as Artistic Director of the American Repertory Ballet, based in Princeton, New Jersey, US from 1993-1999. In addition, Webre has served as the Artistic Director of Halcyon, a Washington DC-based foundation, launching an annual international Festival for Creativity in Washington DC in June 2018. As a choreographer, Webre's works appear in the repertoires of ballet companies throughout North America, including Pacific Northwest Ballet, Les Grands Ballets Canadiens, Colorado Ballet, Ballet West, Atlanta Ballet, Cincinnati Ballet, Ballet Austin, Ballet Memphis, Milwaukee Ballet, Kansas City Ballet, Ballet Concierto de Puerto Rico, and many others, and he has worked frequently in theatre as well as opera. His new works for HKB, *Romeo+Juliet*, set in 1960s Hong Kong, and *The Nutcracker*, set in 1920s Hong Kong, world premiered in June 2021 and December 2021 respectively. The latter work also won him Outstanding Choreography at the 2022 Hong Kong Dance Awards.

As a dancer, Webre was featured in solo and principal roles from the classical repertoire as well as in contemporary works by choreographers such as Twyla Tharp, Paul Taylor and Merce Cunningham. He has served on the juries of a number of international ballet competitions, including those in Varna, Bulgaria, Istanbul, Cape Town, New York, Seoul, and elsewhere. He has served on the board of Dance/USA and his work has received numerous honors, grants and awards. He holds a degree in History/Pre-Law from the University of Texas at Austin, and is the seventh son in a large, boisterous Cuban-American family.

GUEST ARTISTS & DESIGNERS



Matthew Pierce, Composer

Matthew Pierce is celebrated for his new classical scores commissioned by major American ballet companies. He has written ballet scores for Joffrey Ballet, American Ballet Theatre, Atlanta Ballet, Ohio Ballet, BalletMet, Cincinnati Ballet, Miami Ballet, Ballet Memphis, Ballet Hawaii, Post Ballet, Ballet Coeur d'Alene, Kansas City Ballet, New York City Ballet, Houston Ballet, and the San Francisco Ballet. Night, a full orchestra score set to a Chagall-inspired dreamscape ballet, has been seen at the Opera Garnier in Paris, Covent Garden in London, and City Center in New York. San Francisco Ballet's Imaginal Disc was voted "Best Cultural Event of 2003" by the San Francisco Chronicle and Sarah Kaufman of The Washington Post called his 2012 score for Washington Ballet's *Alice (in wonderland)*, "The cherry on top: Pierce's visionary result, a shimmering landscape that weaves together bits of our own world—Asian, Middle Eastern, pop riffs, jazz—with a contemporary edge and a spirit of discovery. And, yes, wonder."



Clifton Taylor, Lighting Designer

Clifton Taylor (lighting designer) has created lighting, projection and scenic designs for Broadway, Off-Broadway, as well as opera, theater and dance companies around the world. His designs for dance have been commissioned for the repertoires of Alvin Ailey, A.B.T., San Francisco, Houston and Washington Ballets among many others, as well as other major companies Europe, Asia and South America. He is currently the resident designer for Karole Armitage, Philadanco and Elisa Monte dance companies and has recently collaborated with Larry Keigwin, Ron K. Brown, Lar Lubovitch, Victoria Morgan and Daniel Ezralow. Opera designs have included several works for New York's Gotham Chamber Opera, BAM, the New York Philharmonic's opera presentations at Lincoln Center and internationally in Asia, Europe and South America for leading companies. For more information, please visit www.designcurve.com.



James Kronzer, Scenic Designer

He calls Washington, D.C. and northern Italy home. He has designed scenery for The Washington Ballet and Hong Kong Ballet. Internationally, he just opened *Singin in the Rain* in Sao Paulo Brazil. His theater credits in the U.S. include Broadway, Off-Broadway and regional productions around the United States with a career spanning forty years. He also designed scenery for Disney Cruise Lines for a new show called *Twice Charmed* and has shows running on fourteen ships on the Norwegian Cruise Line fleet. TV credits include over 300 stand up comedy specials for HBO, Comedy Central, Showtime and Netflix. He has worked with comedians such as Tony Hinchcliffe, Ali Wong, Mo Amer, Marc Maron, Bo Burnham and Jim Gaffigan. He was recently nominated for the prestigious Art Director's Guild Award for his work on Jim Gaffigan's latest special *Comedy Monster*. Mr. Kronzer has been nominated 32 times for the Helen Hayes Award (DC) and has received the award eight times. His work can be seen at www.JamesKronzer.com.



Liz Vandal, Costume Designer

Liz Vandal is a globally renowned costume designer celebrated for her bold, avant-garde creations across dance, circus, film, and large-scale events. Launching her career in 1988 as a self-taught fashion designer, she quickly earned acclaim for her imaginative and meticulously crafted designs that merge high-fashion with theatrical drama. Vandal has collaborated with top choreographers and dance companies, including Marie Chouinard, Kevin O'Day, Septime Webre, the Paris Opera Ballet, and Stuttgart Ballet. Her work for Cirque du Soleil productions such as *OVO*, *Viaggio*, *Sonor*, *Cosmos*, and *Excentick* showcases her ability to create striking costumes that bring performances to life. Beyond Cirque du Soleil, Vandal designed for Cirque Éloize's *Cirkopolis* and *Les Géants*, and crafted 3,000 costumes for the closing ceremony of the 2015 European Games in Azerbaijan. Her 20-year collaboration with Septime Webre includes *The Wizard of Oz* (Kansas City Ballet), *Peter Pan*, and *Alice in Wonderland* (Hong Kong Ballet). Her work on *Alice in Wonderland* earned her the Best Costume Design award at the Hong Kong Dance Awards and a nomination at Les Benois de la Danse.

ARTISTIC STAFF



Gil Boggs, Artistic Director

Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov and Company, Nureyev and Friends, and made several guest appearances around the world. During his career with ABT, he was recognized as both an accomplished virtuoso and one of the company's most popular performers. Boggs has worked with numerous noted choreographers, including Agnes de Mille, Sir Kenneth MacMillan, Paul Taylor, Mark Morris, Jerome Robbins and Merce Cunningham and has an extensive performance repertoire of both classical and contemporary works. Boggs accepted the position of Artistic Director with Colorado Ballet in the Spring of 2006. In Boggs' tenure with Colorado Ballet he has restaged full-length productions of *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *Don Quixote* and *Coppélia* along with adding new full-length productions of *Romeo & Juliet*, *Cinderella*, *Le Corsaire*, *Beauty and the Beast* and *Peter Pan*. Boggs has also presented 17 world premieres and 18 Colorado Ballet premieres by such renowned choreographers as Twyla Tharp, Lar Lubovitch, Anthony Tudor, Val Caniparoli, Dwight Rhoden and Lynne Taylor-Corbett.



Sandra Brown, Assistant to the Artistic Director/Ballet Master

Sandra Brown joined American Ballet Theatre in 1987 under the directorship of Mikhail Baryshnikov, where she remained until 2003. During that time, she danced numerous classical, full-length principal roles and gained recognition for her leading contemporary roles. Brown appears in ABT's film productions of *Romeo and Juliet*, *Le Corsaire*, and the documentary *Ballet*. She was featured in the movie *Center Stage* and appears in the film *The Company*. She also achieved recognition by appearing on Broadway as Louise Bigelow in the Tony Award-winning 1994 revival of *Carousel*, directed by Nicholas Hytner and choreographed by Sir Kenneth MacMillan at the Vivian Beaumont Theater. In 2003, Brown left ABT to pursue work as a freelance artist. During this time, she performed as a guest artist at the Vail International Festival and taught and choreographed for the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, to work with Colorado Ballet. As a Ballet Master, she has staged full-length productions, staged a multitude of other ballets, and choreographed many scenes in Colorado Ballet's productions. She has also choreographed a multitude of ballets for the Bal de Ballet, an event hosted by the Denver Ballet Guild. In 2014, she gained critical acclaim for the ballet *The Last Beat*, which she created on the dancers of Colorado Ballet to the music of DeVotchKa.



Lorita Travaglia, Ballet Master

Lorita Travaglia is originally from New Zealand. She received her ballet training at the National School of Ballet and the Royal Ballet School in London. Lorita made her debut as a professional dancer with the Berlin Ballet. After six years with the Company, she moved to the United States where she worked with Princeton Ballet, Boston Ballet, Atlanta Ballet and International Ballet Rotaru, dancing solo and principal roles in a wide range of repertoire. Her favorite roles include *Odette/Odile* in *Swan Lake*, *Swanhilda* in *Coppelia*, *Cinderella*, *Sugarplum Fairy* in *The Nutcracker* and *Paquita*. Lorita began teaching in 1988 while still performing and studied the Vaganova methodology. In 1999, Lorita joined Colorado Ballet as director of the Apprentice Program and company repetiteur, and has been ballet master since 2006. Her choreography includes *Equanimity*, *Aspects*, *Pictures at an Exhibition*, *Piazzolla* and, most recently, *The Angel of Buenos Aires* for Colorado Ballet and a full-length *The Nutcracker* for Canyon Concert Ballet. Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and has a private practice in Denver. She is an avid tango dancer and is the Creative Director of Parasol Arts.



Maria Mosina, Ballet Master

Maria Mosina was born in Moscow and graduated from the Bolshoi Ballet Academy in Russia. Upon graduation, Maria joined the Bolshoi Ballet Grigorovich Company and immediately was chosen for principal roles. She toured the world appearing on all major European, American, African and Asian stages. In 1995, Maria was invited by Colorado Ballet to join as a leading principal dancer. She performed all major parts in classical productions and also had the chance to show her talent in neoclassical, modern and contemporary choreographed master pieces. Maria was a featured dancer on the cover of *Dance Magazine* and has been featured in other magazine articles. She holds a bachelor's degree in methodology and pedagogy from the Moscow State Academy of Choreography. She is also an active ballet instructor throughout the United States. She participated as a master teacher and judge for the Youth American Grand Prix. Maria performed leading roles in all major productions as a member of the Company, as well as a guest artist with many other festivals, galas, and companies. After 21 seasons as a principal dancer with Colorado Ballet, she retired at the end of the 2016/2017 season. She has now joined the artistic staff of the company.

ARTISTIC STAFF



Adam Flatt, Music Director & Principal Conductor

Adam Flatt has served as Music Director and Principal Conductor of Colorado Ballet since 2007, conducting hundreds of performances in the Ellie Caulkins Opera House leading the acclaimed Colorado Ballet Orchestra. Well known to Colorado audiences, Adam also served as Associate Conductor of the Colorado Symphony Orchestra where he led over 250 concerts in a five-year tenure, as Music Director of the Denver Philharmonic, and as Music Director of the Denver Young Artists Orchestra for seven years, leading that orchestra at home in Denver and on international tours. In addition to his work at Colorado Ballet, Adam is Music Director of the Newport Symphony Orchestra on the Oregon coast, and the Tuscaloosa Symphony Orchestra. As a guest conductor he leads performances with symphony orchestras, ballet companies and opera companies all over the United States. Adam Flatt has his bachelor's degree in music with honors from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music. Adam Flatt and his family make their home in Denver.



Catherine Sailer, Associate Conductor

Skilfully 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 preparation 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. Honors and awards include the Dale Warland Award for Excellence in Choral Conducting, First Place in the American Prize for Choral Performance, Chorus America's Robert Shaw Fellowship, 2nd Place in the Barenreiter International Choral Competition and First Place in the American Choral Director's Association Conducting Competition.

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Principal
Bozeman, Montana



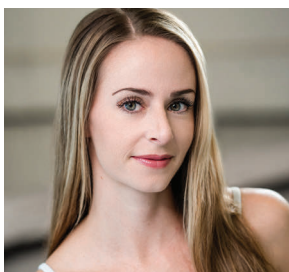
Mario Labrador *(he/him)*
Principal
Antioch, California



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



Asuka Sasaki *(she/her)*
Principal
Nagano, Japan



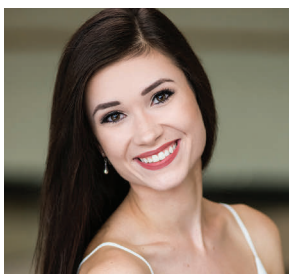
Patrick Mihm *(he/him)*
Soloist
Dubuque, Iowa



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



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



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

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

COLORADO BALLET DANCERS



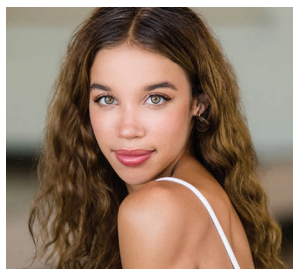
Liam Hogan *(he/him)*
Demi-Soloist
Houston, Texas



Ever Larson* *(she/her)*
Demi-Soloist
Denver, Colorado



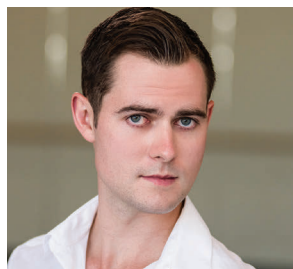
Bryce Lee *(he/him)*
Demi-Soloist
Mission Viejo, California



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



Sean Omandam *(he/him)*
Demi-Soloist
Fresno, California



Jeremy Studinski *(he/him)*
Demi-Soloist
Broomfield, 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

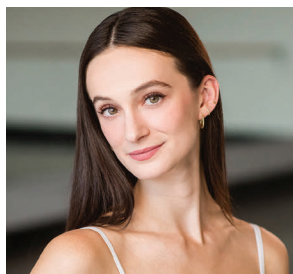


Catherine Aoki* *(she/her)*
Corps de Ballet
Ogden, Utah

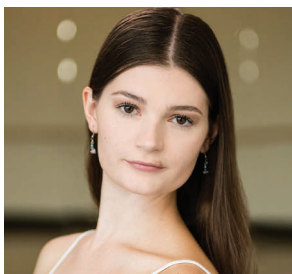


Cato Berry *(he/him)*
Corps de Ballet
Seattle, Washington

COLORADO BALLET DANCERS



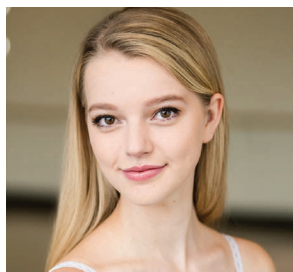
Lily Bines *(she/her)*
Corps de Ballet
Dallas, Texas



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
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Christopher Mitchell *(he/him)*
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Denver, Colorado



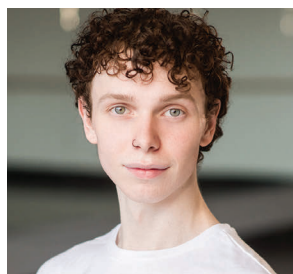
Stefanee Montesantos *(she/her)*
Corps de Ballet
Hinsdale, Illinois



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



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

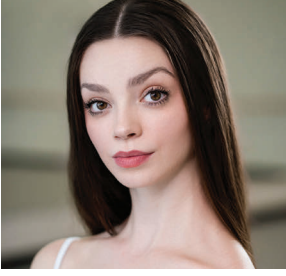


Mylie Buck *(she/her)*
Apprentice
Greeley, Colorado

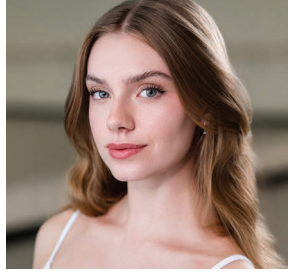


Leopold Foster *(he/him)*
Apprentice
Princeton Junction, New Jersey

COLORADO BALLET DANCERS



Lily Hagan* (she/her)
Apprentice
Wyckoff, New Jersey



Chloe Kinzler* (she/her)
Apprentice
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Wyatt Mier* (he/him)
Apprentice
Tokyo, Japan



Justin Pidgeon* (he/him)
Apprentice
Houston, Texas



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

*Learn more about the talented
Artists of Colorado Ballet*



STUDIO COMPANY DANCERS



Photo by Andrea Flanagan

In alphabetical order: Ryan Andrews, Camille Boggs, Noelle Burtschi, Emma Chen, Ella Gozdieski, Emmanuelle Hendrickson, Jordan Henry, Alexander Holms, Tiffany Hopkins, Lydia Jones, Lilly Lieber, Bailey Marie, Sarah Claire Martin, Poppy Martinez-Cox, Rheana Montesantos, Nura Parikh, Delaney Rea, Axel Rickard, Ryder Rickard, Ryan Smallwood, Natalie Taylor, Cobin Tonsmeire

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Left photo by Amanda Tipton, Right photo by Andrew Fossbender



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Photo: Colorado Ballet Academy Student by Andrew Fassbender, Visual Designer: Chris Hernandez



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"As a bilingual Teaching Artist with the Education and Community Engagement Department, I often see ESL (English as a second language) students struggle with their self confidence in an academic setting. However, in dance class, a switch flips for them. They can use dance as a way to communicate in ways they could not with speaking. I empower all of my students to use dance as a form of expression and help build communication skills that can be used beyond the dance class."

- Sophia Blasco, Teaching Artist



Photo by Jamie Kraus

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APR 11-12


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APR 18-19


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 Tchaikovsky Piano
Concerto No. 1 with
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with Christopher Dragon

MAY 16-18



Catherine McGregor & Cruz Vining by Andrew Fassbender

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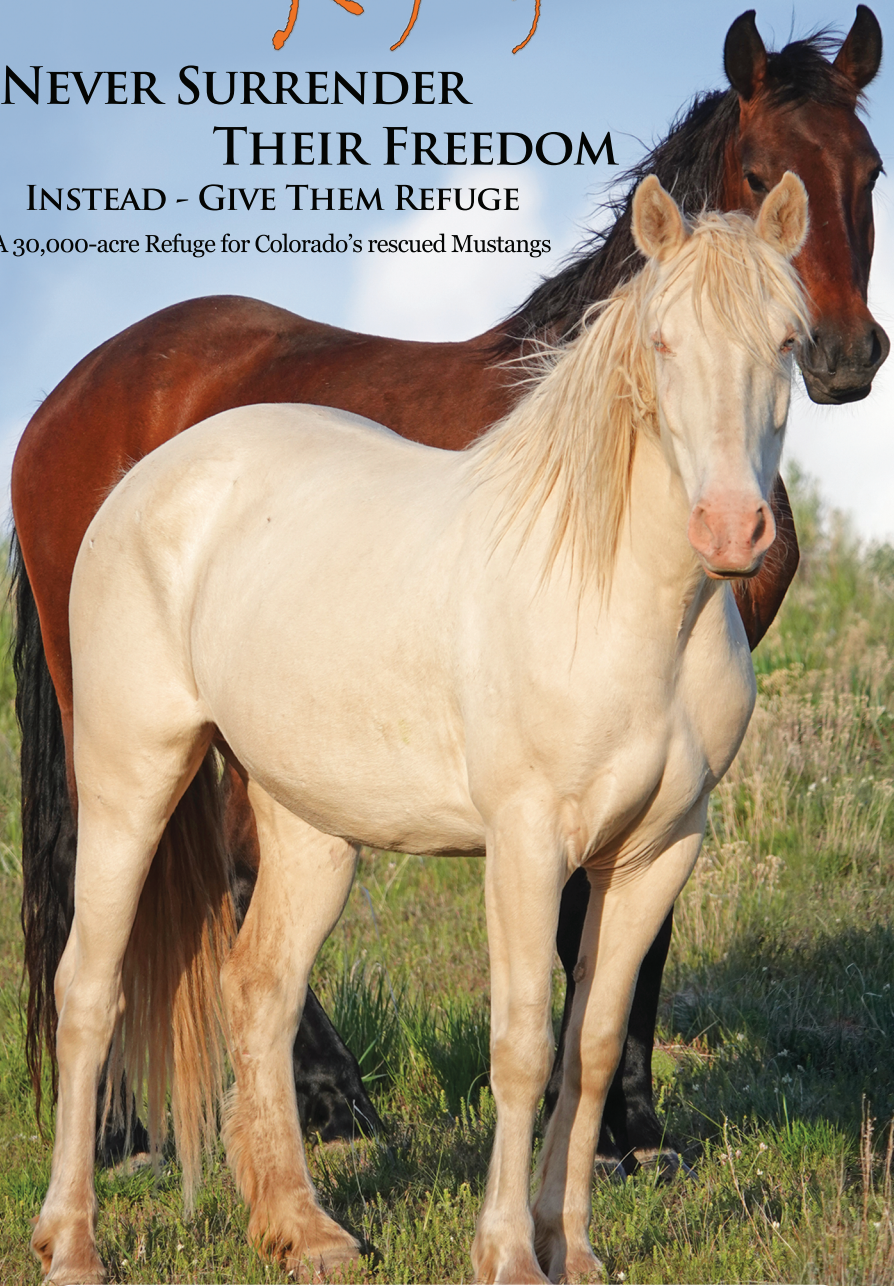


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