



COLORADO
BALLET

A MIDSUMMER
NIGHT'S
DREAM



By Christopher Wheeldon



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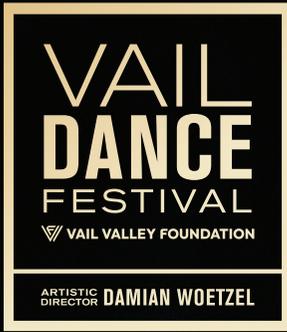
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JUL 31 - AUG 10 2026



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

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



FROM THE ARTISTIC DIRECTOR

Welcome to Colorado Ballet's production of *A Midsummer Night's Dream*. I'm delighted to invite you into a magical world where fairies fly and comedy takes center stage. This enchanting ballet—created by two-time Tony Award®-winning choreographer Christopher Wheeldon—beautifully captures the wit, wonder, and playfulness of Shakespeare's beloved comedy.

Originally commissioned by Colorado Ballet in 1997, this celebrated production returns to our stage for the first time in a decade. Wheeldon is a storytelling genius, and he beautifully captures *Midsummer's* humor and delight, while matching the drama and lyricism of Mendelssohn's score.

This year, the ballet features sumptuous new sets and costumes designed by the internationally acclaimed Robert Perdziola. His imaginative designs bring visual splendor to a story already rich with theatricality.

Whether this is your first encounter with Shakespeare's masterpiece or a return to a longtime favorite, I hope the performance fills you with as much joy and wonder as it has brought all of us in bringing it to life.

 **Gil Boggs**
Artistic Director



FROM THE EXECUTIVE DIRECTOR

Welcome to Colorado Ballet's *A Midsummer Night's Dream*. This ballet brings together two iconic storytellers—Shakespeare and Felix Mendelssohn. Performed live by the Colorado Ballet Orchestra, Mendelssohn's score illuminates Shakespeare's whimsical tale of young lovers and quarrelling fairies.

Mendelssohn first encountered Shakespeare as a young boy, and at just 17, he composed the brilliant overture for *Midsummer*. Years later, he expanded this into a full set of incidental music to accompany a performance of the play. His music captures the play's magic, and he included several vocal numbers, representing the voices of the fairies. You will also recognize the beloved "Wedding March," which is still heard at ceremonies today.

This production reminds me how music and storytelling can inspire joy and lift us out of the everyday. I'm grateful to share that joy with you tonight.

Thank you for being here and supporting Colorado Ballet!

 **Sameed Afghani**
Executive Director

Front cover features
Jessica Payne,
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& Kenny Allen
by Rachel Neville.
Program design by
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SPOTLIGHT ON THE NEW
SETS & COSTUMES

For the first time in a decade, Colorado Ballet's *A Midsummer Night's Dream* returns to the Ellie Caulkins stage. This time, the ballet features sumptuous new sets and costumes by internationally acclaimed designer Robert Perdziola. His visionary artistry invites audiences to step fully into Shakespeare's realm of wonder.

Perdziola's imaginative set designs transport audiences from the marbled grandeur of an Athenian palace to the mystical, shimmering depths of an enchanted forest. His costumes for Titania and Oberon are exquisitely ethereal—adorned with delicate crowns, flowing robes, and gossamer-like wings that evoke the unearthly beauty of fairy royalty.

Perdziola has created celebrated sets and costumes for ballet and opera companies around the world, and he was nominated for the prestigious Benois de la Danse award in 2019. We are honored to showcase his extraordinary vision on our stage.



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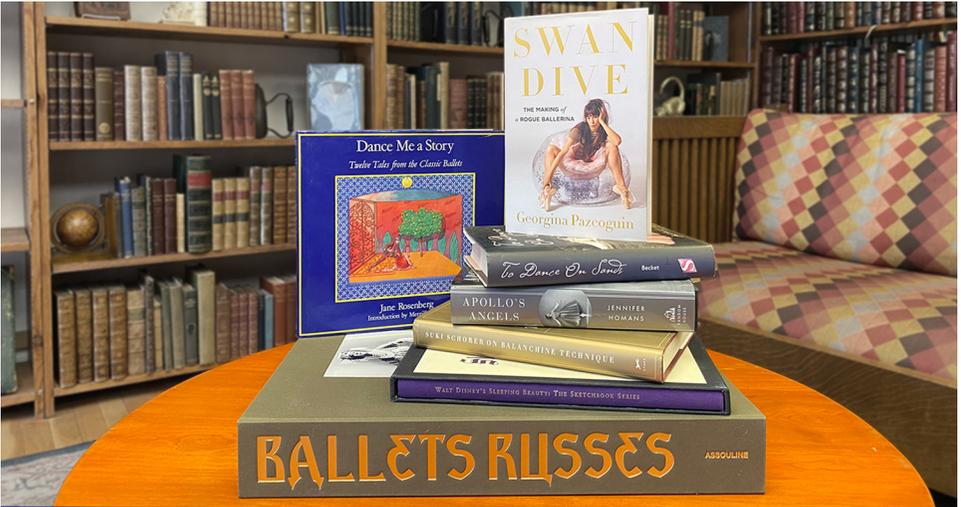


Legends of Dance in Colorado honors individuals who have
made an outstanding contribution to dance in our state.

Gil Boggs is a 2014 awardee.

2026 Celebration: October 18th

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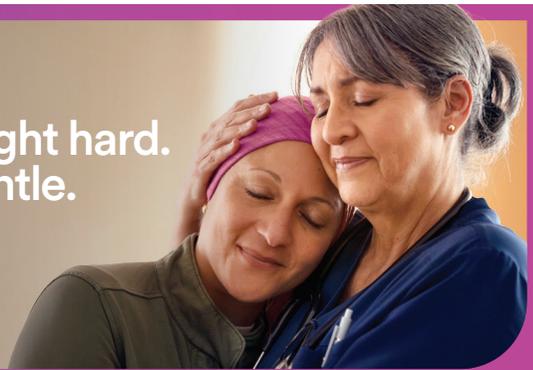
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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents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



A MIDSUMMER NIGHT'S DREAM

ELLIE CAULKINS OPERA HOUSE

MARCH 6-15, 2026

Director & Choreography Christopher Wheeldon

Music Felix Mendelssohn

Scenic & Costume Design Robert Perdziola

Lighting Design Todd Elmer

Associate Costume Designer Caitlin Rain

Associate Scenic Designer Nick Kostner

Associate Lighting Designer Andrew McDaniels

Scenic elements created by:

Asolo Repertory Theatre, Big Image Systems,

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Costumes created by:

Colin Davis Jones Studios, Euroco Costumes, Inc,

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SYNOPSIS

Act I, Prologue: The Court of Duke Theseus

Egeus, Hermia's father, demands that she marry Demetrius against her wishes; she wants to marry her sweetheart, Lysander. The Duke of Athens, Theseus, agrees with Egeus. Demetrius wants to marry Hermia, but is pursued by Helena. To escape, Lysander and Hermia flee into the woods, but Helena informs Demetrius of their flight. Demetrius follows in hot pursuit, with Helena close behind him.

Act I, Scene 1: The Woods

The lovers wander deep into the woods, watched by Puck, servant to Oberon, King of the Fairies, as sprites and fairies make their way to the court of their King and his Queen, Titania.

Act I, Scene 2: A Forest Clearing

Titania and Oberon arrive at their court, but all is not well. Oberon admires Titania's new attendant, an Indian changeling child. Oberon insists she give the child to him, but she refuses, taking the child with her. Enraged, Oberon plans his revenge. He sends Puck to find a flower that causes the victim to become infatuated with whomever he first lays eyes upon. Hearing mortals approaching, Oberon conceals himself.

Oberon witnesses Demetrius searching for Hermia, pursued by Helena. Feeling that perhaps he can help, Oberon follows them. Meanwhile, Puck finds a magical flower and presents it to Oberon. Thrilled, he plots his revenge on Titania. Demetrius and Helena appear again, and Oberon sends Puck after them with a petal from the flower. Sensing the approach of Titania, he hides and watches.

Titania is weary from her encounter with Oberon; her fairies sing her to sleep with a lullaby. They keep the changeling close-by, still suspicious of Oberon's intentions. The fairies leave their sleeping Queen, and Oberon drops some of the pollen from the magical flower into Titania's eyes and quickly vanishes.

Meanwhile, Hermia and Lysander are lost and need a place to rest. Hermia, although deeply in love with Lysander, reminds him they are not yet married and sends him to sleep at a respectable distance.

In flies Puck, still searching for Helena and Demetrius. Mistaking the sleeping Lysander for Demetrius, Puck drops some pollen in his eyes and leaves, satisfied that his work has been accomplished. Demetrius, still pursued by Helena, appears. He pushes her away and runs deeper into the woods, leaving her deserted and alone. Despondent, she spots Lysander sleeping nearby and rushes over to wake him. Upon seeing her, Lysander declares his love for her. Hermia then awakens; frightened at seeing Lysander is no longer there, she runs off in search of him.

Four village rustics appear, passing through the forest. They soon find themselves completely lost. Oberon and Puck watch from above, ready to set their plan in motion. Puck picks one of the villagers, Bottom the Weaver, as his victim, and turns him into an ass, frightening off his friends. Puck then leads Bottom to Titania's bedside and watches in anticipation with Oberon. Titania awakens to the donkey's braying and falls passionately in love with him.

20-minute intermission

Act II, Scene 1: A Forest Clearing

Still searching for Lysander, Hermia encounters Demetrius and demands to know Lysander's whereabouts. Getting no answer from him, she storms away. Exhausted, Demetrius lies down to sleep. Trying to rectify Puck's mistake, Oberon drops the pollen into Demetrius' eyes. In rushes Helena, pursued by an infatuated Lysander. Demetrius awakens and instantly falls in love with Helena. The woman he once despised, he now adores; she finds herself with two ardent suitors. Angry and upset, she tries to fight off the two men, when in hobbles a tired Hermia. Oberon, realizing the situation, becomes furious with Puck. Using his magical powers to hypnotize the lovers, he puts them to sleep with their correct partners. Oberon, now tired of these games, decides it's time to awaken his queen and teach her a lesson. Titania, seeing the beast she has slept with and feeling extremely foolish, agrees to give the changeling child to Oberon.

As dawn breaks, they disappear into the depths of the magical woods. Before following them, Puck removes the spell he has placed on Bottom.

As it is Hermia's wedding day, bridesmaids and grooms are out searching for the lovers. Theseus and his wife, Hippolyta, follow and, discovering the lovers asleep, send the grooms to wake them. Theseus is happy to have found his lost subjects. Seeing Demetrius now content to marry Helena, he dismisses Egeus' objections to Lysander and leads the four lovers back to the court to be married.

Act III: The Court of Theseus that Evening

The bridesmaids and court children prepare Hermia and Helena for their weddings. The lovers are married by Duke Theseus, and the court dances in celebration. That night, deep in the magical wood, Titania reconciles with Oberon. She presents him with the changeling child and bathed in moonlight they dance, at peace with each other once more.

GUEST ARTISTS & DESIGNERS



Christopher Wheeldon, OBE, Director & Choreographer

Christopher Wheeldon trained at The Royal Ballet School, he joined New York City Ballet in 1993 and was named first resident choreographer. Christopher has created productions for The Royal Ballet and major ballet companies worldwide. He has choreographed for opera, film and television and is an Olivier Award winner for his ballets *Aeternum* and *Polyphonia*. In 2014, Christopher directed and choreographed the musical version of *An American in Paris*, which had productions in Paris, on Broadway, and in London. Most recently he directed and choreographed *MJ The Musical* (2022). Both productions won four Tony Awards, earning him Best Choreography for each and an Olivier award for Best Theatre Choreographer (2025) for *MJ The Musical* which is currently on Broadway, touring in America, in London's West End, Hamburg and Sydney.



Robert Perdziola, Scenic & Costume Designer

Robert has designed sets and costumes for American Ballet Theatre, Asolo Repertory Theatre, Bolshoi Ballet, Boston Ballet, Finnish National Ballet, Garsington Opera, Hyogo Performing Arts Center, Lyric Opera of Chicago, Opera Australia, Opera Boston, Metropolitan Opera, Opera Monte Carlo, Saito Kinen Festival, San Francisco Opera, San Francisco Ballet, Santa Fe Opera, Signature Theatre, Shakespeare Theatre, and the Stratford Shakespeare Festival. Among these designs have been *Capriccio* and *Il Pirata* for the Met, *Giselle* for the Bolshoi, *Arabella* for Opera Australia, and *Harlequinade* for American Ballet Theatre. In 2023 he created sets and costumes for *Die Tote Stadt* with Opera Colorado, *La Boheme* for Veroza Opera in Japan, and *Don Giovanni* for the Hyogo Performing Arts Center. Upcoming work for 2026 includes Costumes for the *The Magic Flute* at the Santa Fe and *King Roger* for the Des Moines Metro Opera.



Todd Elmer, Lighting Design

Mr. Elmer came to Colorado Ballet in 2008 from an extensive background designing lighting for live performance: theatre, opera, dance, and ballet, which included 10 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.

ARTISTIC STAFF



Gil Boggs, Artistic Director

Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov and Company, Nureyev and Friends, and made several guest appearances around the world. During his career with ABT, he was recognized as both an accomplished virtuoso and one of the company's most popular performers. Boggs has worked with numerous noted choreographers, including Agnes de Mille, Sir Kenneth MacMillan, Paul Taylor, Mark Morris, Jerome Robbins, and Merce Cunningham and has an extensive performance repertoire of both classical and contemporary works. Boggs accepted the position of Artistic Director with Colorado Ballet in the Spring of 2006. In Boggs' tenure with Colorado Ballet, he has restaged full-length productions of *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *Don Quixote* and *Coppélia* along with adding new full-length productions of *Romeo & Juliet*, *Cinderella*, *Peter Pan*, *Jekyll & Hyde*, *Lady of the Camellias*, and *Casanova*. Boggs has also presented 19 world premieres including commissioning the full length *Wizard of Oz*, and 32 Colorado Ballet premieres by such renowned choreographers as Twyla Tharp, Lar Lubovitch, Anthony Tudor, Michael Pink, Val Caniparoli, Dwight Rhoden, and Amy Seiwart.



Sandra Brown, Assistant to the Artistic Director/Ballet Master

Sandra Brown joined American Ballet Theatre in 1987 under Mikhail Baryshnikov's directorship, performing with the company until 2003. She danced numerous full-length classical principal roles and earned acclaim for her leading contemporary work, including the world premiere of *Desdemona* in Lar Lubovitch's *Othello*. Chosen by Baryshnikov to choreograph for ABT's Choreographic Workshop, she also appeared in film productions of *Romeo and Juliet*, *Le Corsaire*, and the documentary *Ballet*, as well as the movies *Center Stage* and *The Company*. In 1994, she starred as Louise Bigelow in the Tony Award-winning Broadway revival of *Carousel*. After leaving ABT in 2003, Brown freelanced as a performer, teacher, and choreographer, including guest performances at the Vail International Dance Festival and work with the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, at Colorado Ballet, where she has served as Ballet Master. At Colorado Ballet, Brown has helped stage full-length classics and contemporary works, including ballets by Lubovitch, Tharp, Rhoden, Tippet, and Liang. She has choreographed numerous original works, including *The Last Beat* (2014), created for Colorado Ballet to music by DeVotchKa, and has contributed extensively to the company's productions and annual Bal de Ballet.



Lorita Travaglia, Ballet Master

Lorita Travaglia is originally from New Zealand and trained at the National School of Ballet and the Royal Ballet School in London. She began her professional career with the Berlin Ballet, where she danced for six years before moving to the United States. In the U.S., Lorita performed with Princeton Ballet, Boston Ballet, Atlanta Ballet, and International Ballet Rotaru, dancing solo and principal roles in a wide repertoire. Some of her favorite roles include *Odette/Odile* in *Swan Lake*, *Swanhilda* in *Coppélia*, *Cinderella*, *Sugar Plum Fairy* in *The Nutcracker*, and *Paquita*. Returning to New Zealand in 1992, Lorita continued guest performances and worked with Company Z, a contemporary dance company. She began teaching in 1988 and studied the Vaganova method. As principal teacher of a professional training program in Auckland, she later founded a similar program in Fort Collins, Colorado. Lorita joined Colorado Ballet in 1999 as director of the Apprentice Program and company repetiteur, becoming ballet master in 2006. Her choreography for Colorado Ballet includes *Equanimity*, *Aspects*, *Pictures at an Exhibition*, *Piazzolla*, and *The Angel of Buenos Aires*. She also choreographed a full-length *The Nutcracker* for Canyon Concert Ballet. In addition to dance, Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and maintains a private practice in Denver. She is also an avid tango dancer and Creative Director of Parasol Arts.



Maria Mosina, Ballet Master

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

ARTISTIC STAFF



Adam Flatt, Music Director & Principal Conductor

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



Catherine Sailer, Associate Conductor

Catherine Sailer, Director of Choral Studies at the University of Denver, conducts the Lamont Choral, Lamont Women's Chorus, and the Evans Choir. She is also Associate Conductor of the Colorado Ballet Orchestra. In 2005, she won the prestigious Robert Shaw Fellowship, awarded by Chorus America and supported by Warner Brothers and the National Endowment for the Arts. She also earned first place in the American Choral Directors Association Conducting Competition. Sailer has conducted ensembles including the Atlanta Symphony Chorus and Orchestra, Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, and the National Opera of China. She has been a conducting fellow with the Dale Warland Singers, Kansas City Chorale, Chicago Symphony Chorus, Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's. Her collaborations include working with renowned singers William Warfield and Marilyn Horne, and conductors Leonard Slatkin, Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop. She conducted at the National Conducting Institute with the National Symphony Orchestra and at the Oregon Bach Festival under Helmuth Rilling. Sailer earned her Doctor of Music with honors in conducting from Northwestern University, and her Bachelor's and Master's degrees in Piano Performance and Conducting from the University of Denver.

COLORADO BALLET ORCHESTRA

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

1st Violin

Takanori Sugishita,
Concertmaster
Ryan Jacobsen
Evan De Long
Chris Menter
Ben Tomkins
Veronica Pigeon
Tori Woodrow
Robyn Sosa

2nd Violin

Margaret Soper-
Gutierrez, *Principal*
Jackson Bailey
Leena Waite
Felix Petit
Michelle Davis
Ava Pacheco

Viola

Michael Brook, *Principal*
Stephanie Mientka

Aniel Caban

Ezgi Pikayzen

Cello

Jeff Watson, *Principal*
Charles Lee
Erin Patterson
Sara Fierer

Bass

David Crowe, *Principal*
Kurt Melendy
Brian Knott

Flute

Paul Nagem, *Principal*
Elizabeth Sadilek-
Labenski, *2nd*

Oboe

Ian Wisekal, *Principal*
Kathryn Dupuy
Simpson, *2nd*

Clarinet

Kellan Toohey, *Principal*
Michelle Orman, *2nd*

Bassoon

Kaori Uno-Jack,
Principal
Brian Jack, *2nd*

Horn

Lauren Varley, *Principal*
Greta Richard, *2nd*
Matthew Scheffelman,
3rd
Sarah Ford, *4th*

Trumpet

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

Trombone

Mark Bennett, *Principal*
Robert Olds, *2nd*

Bass Trombone

Andy Wolfe

Tuba

Adam Snider

Percussion

Dominic Grande,
Principal

Timpani

Mark Foster, *Principal*

Orchestra Personnel

Manager & Librarian

April Johannesen

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Jennifer Grace *(she/her)*
Principal
Bozeman, Montana



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



Leah McFadden
Principal
Dowagiac, Michigan



Christopher Moulton *(he/him)*
Principal
Colorado Springs, Colorado



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



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



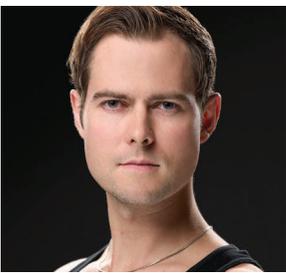
Bryce Lee *(he/him)*
Soloist
Mission Viejo, California



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



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



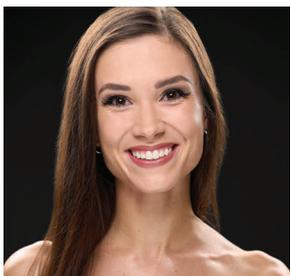
Kevin Gaël Thomas *(he/him)*
Soloist
Cannes, France

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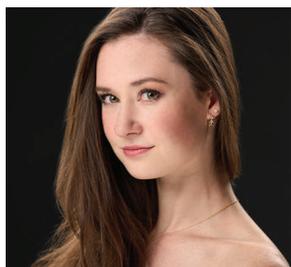
Sarah Tryon *(she/her)*
Soloist
Sudbury, Ontario, Canada



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



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



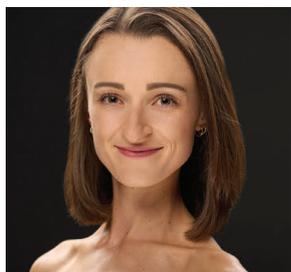
Ever Larson *(she/her)*
Demi-Soloist
Chicago, Illinois



Christopher Mitchell *(he/him)*
Demi-Soloist
Denver, Colorado



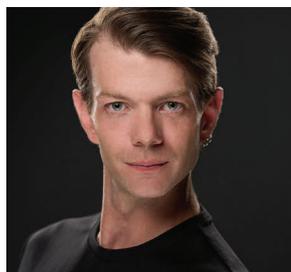
Mackenzie Dessens Studinski
(she/her)
Demi-Soloist
New Orleans, Louisiana



Sara Thomas *(she/her)*
Demi-Soloist
Bucks County, Pennsylvania



Kenny Allen *(he/him)*
Corps de Ballet
Denver, Colorado



Joshua Allenback *(he/him)*
Corps de Ballet
Pueblo, Colorado



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



Cato Berry *(he/him)*
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Lily Bines *(she/her)*
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COLORADO BALLET DANCERS



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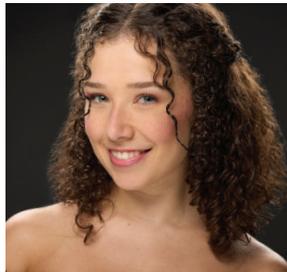
Catherine McGregor *(she/her)*
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Stefanee Montesantos *(she/her)*
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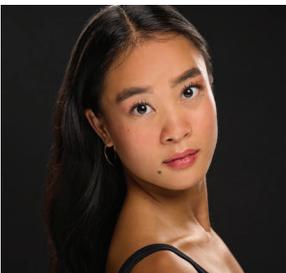
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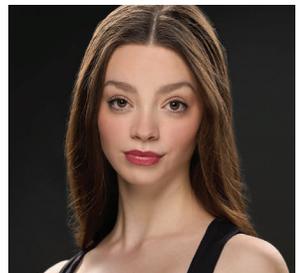
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Littleton, Colorado



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Corps de Ballet
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Phoenix, Arizona



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Wyckoff, New Jersey

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Trunbull, Connecticut



Chloe Kinzler (she/her)
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Los Angeles, California



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Tokyo, Japan



Rheana Montesantos (she/her)
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Hinsdale, Illinois



Justin Pidgeon (he/him)
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Houston, Texas

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Artists of Colorado Ballet*



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In alphabetical order: Ryan Andrews, Noelle Burtschi, Emma Chen, Ella Gozdzieski, Nicolas Halstead, Emmanuelle Hendrickson, Jordan Henry, Tiffany Hopkins, Lydia Jones, Madelyn Lehrman, Bailey Marie, Daelen Marott, Sarah Claire Martin, Poppy Martinez-Cox, Annalise Palmieri, Nura Parikh, Lydia Salazar, Natalie Taylor, Cobin Tonsmeire, Horus Hudgins (not pictured)

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If you would like to update your donor listing, please contact advancement@coloradoballet.org

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We encourage you to join this incredible community of donors in lifting Colorado Ballet to new heights.



To learn more about joining the Legacy Society, contact Joe Pettit, Senior Director of Development, at 303-339-1629 or joe.pettit@coloradoballet.org, visit coloradoballet.org/planned-giving or scan the

QR code above.



RUNES



2026 Spring Season

zikrdance.com

Saturday, April 11, 7:30 pm

Lakewood Cultural Center

303.987.7845 lakewood.org

Friday, April 24, 7:30 pm

Dairy Arts Center, Boulder

303.440.7826 the.dairy.org



PREMIER SOCIETY

Colorado Ballet's Premier Society honors donors who make annual gifts of \$1,500 or more in support of our artistic and educational mission. Premier Society donors enjoy enhanced benefits including special opportunities to interact with artistic staff and gain behind the scenes glimpses into our productions and programs.



PATRON CIRCLE (\$1,500+)

Members enjoy an exclusive reception and dress rehearsal viewing during opening week of each production, their names listed in production programs, and more!



PAS DE DEUX CIRCLE (\$2,500+)

Members enjoy a reception with artistic staff and dancers on the opening night of each production, and more!

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Questions? Please contact Advancement Team at advancement@coloradoballet.org.



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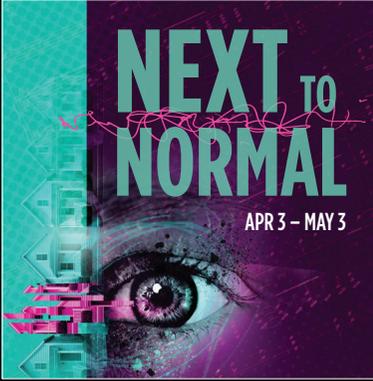


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coloradoballet.org/male-ballet-training

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Ariel McCarty, Soloist with Colorado Ballet

Did you know that 50% of Colorado Ballet's current Studio Company dancers came through our Pre-Professional Division program?

[COLORADOBALLET.ORG/PRE-PROFESSIONAL-DIVISION](https://coloradoballet.org/pre-professional-division)

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ACADEMY

Artistic Director, Gil Boggs

Academy Director, Erica Fischbach

Saturday, May 30, 2026

Ellie Caulkins Opera House

1:00PM & 6:00PM

[COLORADOBALLET.ORG/ACADEMY-PERFORMANCES](https://coloradoballet.org/academy-performances)

Photo: CBA students by Andrew Fassbender



EDUCATION
& COMMUNITY
ENGAGEMENT

MasterWorks Special Event

Our latest Education & Community Engagement special event is here!

Come see the final dress rehearsal of *MasterWorks* on Thursday, April 9th at 12:30pm for just \$20 if you are a part of these select groups:

- Older Adult groups and assisted living facilities
- Students (band/orchestra, theater/dance, etc.)
- Community engagement-based organizations serving people with disabilities

Rehearsal will include a new work by Yoshihisa Arai, Glen Tetley's *The Rite of Spring*, and George Balanchine's *Concerto Barocco*. Attendees will get to listen to the notes and rehearsal process and are welcome to stay for all three acts or leave after any act of their choice.

Visit our [Special Events Page](#)
to secure your seats today.

Questions? We're here to help!

Reach out at education@coloradoballet.org.

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Artists of Colorado Ballet by Amanda Tipton



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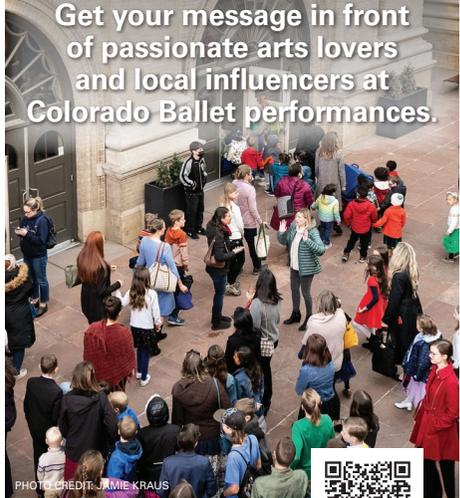


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Hosted by Evergreen School of Ballet

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MAY 7



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MAY 15-17

VIEW ALL
EVENTS



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MAY 22-24



Mahler's Second
with Peter Dumdjian & your
Colorado Symphony Chorus

MAY 29-31

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Adam Flatt

Associate Conductor

Catherine Sailer

Company Pianist

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James Whitehill

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Colleen Kane

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Wardrobe & Shoe Manager & Costume Designer

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Colorado Ballet Publication is produced for Colorado Ballet by the Publishing House, Westminster, CO.

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