



COLORADO
BALLET

PRESENTED BY VICTORIA AND SAM PHARES



A poster for the Colorado Ballet production of 'Casanova'. The background is a solid red. In the center, a male dancer in a gold and blue costume is performing a high kick, holding a female dancer in a gold and blue costume. Several masquerade masks in various colors (gold, blue, pink, purple) are floating around them. The title 'Casanova' is written in a large, stylized, light blue script across the bottom.

Casanova

A Ballet by **Kenneth Tindall**, Music by **Kerry Muzzey**
Original Scenario: **Ian Kelly** and **Kenneth Tindall**,
Adapted from **Ian Kelly's** biography of **Casanova**

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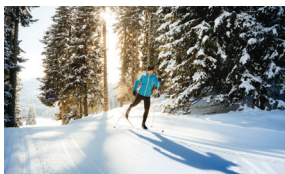
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FROM THE ARTISTIC DIRECTOR



Dear friends, I am thrilled to present Colorado Ballet's Rocky Mountain regional premiere of *Casanova*, a ballet by Kenneth Tindall with music by Kerry Muzzey. Set amidst the intrigue of 18th century Venice and Paris, *Casanova* is a daring exploration of the decadence and scandal of Giacomo Casanova, a real figure best known for his legendary adventures.

This ballet is an innovative collaboration between several brilliant minds, with new world-premiere choreography by Northern Ballet Choreographer in Residence Kenneth Tindall, based on the original scenario written by author and historian Ian Kelly and Kenneth Tindall, adapted from Ian Kelly's biography of Giacomo Casanova.

Despite writing 12 volumes of detailed memoirs, Casanova remains enigmatic, beyond the fact that his name has become practically synonymous with the art of seduction. In this ballet, complex and dramatic storylines are woven and unraveled in an enchanting web of mystery. I invite you to read the synopsis in your program to better understand and appreciate what you are about to experience.

On behalf of Colorado Ballet, I am proud to tell fresh, as-yet-untold stories such as *Casanova* and am deeply grateful for your support as we continue to push the boundaries of classical and contemporary ballet.

Please enjoy the performance.

A stylized, handwritten signature of Gil Boggs in black ink.

Gil Boggs
Artistic Director

FROM THE EXECUTIVE DIRECTOR



Welcome to Colorado Ballet. With heartfelt gratitude, I want to thank you for your generous support, which enables Colorado Ballet to bring world-class productions to the Rocky Mountain region and beyond. Your contributions allow us to offer diverse programming that pushes artistic boundaries and enriches our community. This season, Colorado Ballet continues its incredible growth trajectory, and we are thrilled about the remaining productions we are bringing to the Ellie Caulkins Opera House.

To start the new year, we are proud to present *Casanova*. In today's fast-paced and uncertain world, this ballet resonates deeply, exploring universal themes of love, life, laughter, and loss while delving into the complexities of the human experience.

Whether this is your first time seeing Colorado Ballet or your fortieth, I am confident you'll be captivated by the artistic excellence we strive to deliver—from the opulence of the sets and costumes to the nuance of the choreography and the breathtaking talent of our dancers and orchestra.

Thank you for being a part of our journey. Enjoy the performance!

A stylized, handwritten signature of Sameed Afghani in black ink.

Sameed Afghani
Executive Director



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Colorado Ballet is deeply grateful to Victoria and Sam Phares for their support of *Casanova*. We are honored to have them join us in bringing this amazing new work to our community. Please join us in celebrating Victoria and Sam's generosity!



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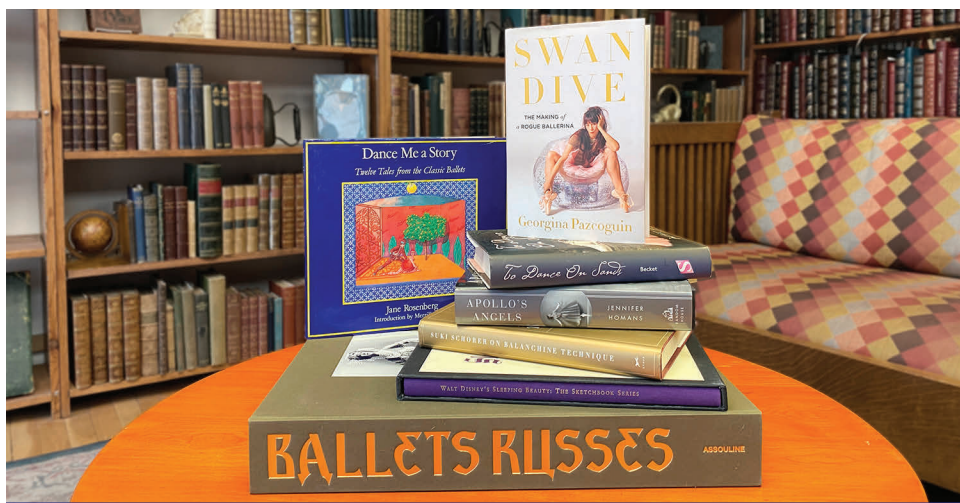


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Out of courtesy to the dancers, the taking of photographs of any nature is strictly prohibited during performances.
Please silence all cellular telephones and audible devices.

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.



PRESENTED BY VICTORIA AND SAM PHARES

CASANOVA

ELLIE CAULKINS OPERA HOUSE

JANUARY 31-FEBRUARY 9, 2025

Choreography by Kenneth Tindall

Original Scenario by Ian Kelly & Kenneth Tindall,
adapted from Ian Kelly's biography of Casanova

Music by Kerry Muzzey

Scenic and costume design by Christopher Oram

Lighting design by Alastair West

Wig and make up design by Richard Mawbey

Staged by Christelle Horna and Heath Gill

Casanova: The Original Symphonic Recording written by Kerry Muzzey

Northern Ballet's production of Casanova.

World Premiere 11 March 2017 Leeds Grand Theatre, UK

SYNOPSIS

ACT I, Opening- In Venice, a mass is held at the Convent of Sant Angelo in honor of the new French Ambassador Cardinal de Bernis. Among the church singers and musicians is aspiring priest Giacomo Casanova. In the congregation is Father Balbi who has with him a book of text forbidden by the church. Balbi gives the book to a curious Casanova unseen by the Three Inquisitors present. The mass continues during which the Savorgnan sisters catch Casanova's eye. As the congregation processes out, believing he is still in the possession of the forbidden book, Balbi is accosted by the Three Inquisitors who question him. Meanwhile, Casanova is teaching music to the Savorgnan sisters who soon seduce him. Finding him in bed with the sisters, the Inquisition arrive and defrock him as the Savorgnans flee. He is left shamed with only his violin and book.

ACT I, Bragadin's Masquerade- In the street, Casanova joins a parade of musicians en route to audition for Senator Bragadin who is forming an orchestra for his masquerade ball. Casanova earns a place as does Manon Balletti, a cellist. At the ball, the orchestra play behind a screen. Despite the arrival of his guests Bragadin is more interested in Casanova. He flirts with Casanova who rejects his advances and decides to gate-crash the party with Balletti. Caught, Bragadin confronts Casanova who leaves in search of Balletti who has disappeared.

ACT I, Palazzo Bragadin- Outside, Casanova is set upon by Venetian ruffians who rob him and leave him for dead with only his book. Bragadin appears and takes Casanova home where he dresses him in a rich Venetian dressing gown and tends to his wounds. Casanova begins to respond to his tender advances but they are interrupted when Bragadin suffers a heart attack. Consulting his book, Casanova administers first aid and revives Bragadin twice. Recovered, a grateful Bragadin makes Casanova his heir and presents him as an aristocrat. Casanova's elevated status does not go unnoticed by the Three Inquisitors.

ACT I, Thanksgiving Mass- At the Convent of Sant Angelo, a mass is said in celebration of Bragadin's recovery, presided over by Cardinal de Bernis. As Casanova leaves, a note from M.M. is passed to him. Meanwhile at Il Piombi, under torture to confess who has the forbidden book, Father Balbi gives up Casanova's name.

ACT I, Cardinal de Bernis' Apartment- Following the instructions on the note, Casanova arrives at Cardinal de Bernis' luxurious private apartments. M.M. arrives and the two share a sensual feast before making love under the hidden gaze of de Bernis. Suddenly they are interrupted by Bragadin who warns Casanova that the Inquisition is coming for him. Desperate, Casanova flees but he is soon caught and imprisoned in Il Piombi.

ACT II, Bellino and Henriette- Two women, Bellino and Henriette are leading almost parallel lives. Bellino's brother persuades her to dress like him so she can work as a singer too. Elsewhere Henriette is subjected to violent abuse by her husband. She dresses as a soldier and flees, leaving her baby. Both women are now 'men' in search of freedom.

ACT II, At the Gaming Table- Courtesans ready themselves for a night at a gaming salon where a poorly dressed man, Casanova, attracts attention as he tells the story of his escape from Il Piombi. A hustler, he makes a little money and moves from table to table advising the players on tactics. Madame de Pompadour arrives and in the corner group of soldiers sit, including the disguised Henriette who intrigues Casanova but flees when her husband enters. Observing everything, Madame de Pompadour asks Casanova to be brought over where he tells her the story of his escape. Feeling they are kindred spirits she takes him to Versailles, dresses him in grand clothes and becomes his benefactor. Casanova is now rich, carefree and reckless. He goes from table to table winning and eventually leaves with two ladies of Versailles much to the enjoyment of Madame de Pompadour.

ACT II, Parties in Paris- Casanova embarks on a series of sexual encounters and decides to throw a party with a groaning table of food. He auditions musicians and amongst them is his old acquaintance Balletti. Bellino, too, earns a place and Casanova, unknowing of her true gender, is perturbed and intrigued by her. A great party ensues but as it comes to a close, Casanova is left on his own. He picks up a book and begins to work– his life is not just about the sensual, he also has a passion for knowledge.

ACT II, Casanova's Apartment- Casanova poses at his desk while an artist paints his portrait. He is determined to be painted seriously and not as a playboy but Madame de Pompadour arrives and laughs at his pretenses. Even more determined, Casanova sends her away and turns to his writing. Bellino arrives to visit Casanova who shows her his writing and music. She in turn shares the secret that she is a woman and, liberated, Bellino leaves a dejected Casanova. He returns to his writings and works furiously before gathering his papers to take to the printers. Casanova rushes and bumps into Henriette who is still dressed as a soldier. She soon reveals that she is a woman, telling her tragic story. Casanova takes her in, cares for her and they make love. Madame de Pompadour arrives; she has arranged a meeting between Casanova and Voltaire.

Knowing he is hiding someone, she assumes it is a woman, but Henriette appears once more dressed as a soldier and an amused Madame de Pompadour leaves with Voltaire. Casanova redresses Henriette as a woman and begs her to wait for him. He rushes off after Voltaire to whom he confidently explains his theory of cubic geometry, only to be mocked.

ACT II, Despair- In Casanova's absence, Henriette's husband arrives and convinces her to leave with him. Casanova returns to his apartment and finds Henriette has gone with only a letter left behind. Despondent, he attempts to escape into the world of sensuality. He eats, drinks and

organizes musicians to return where a party begins and soon evolves into an orgy of sexual abandon. Casanova tries to lose himself in sex until Henriette unexpectedly returns. Seeing in front of her everything she feared about the corruption of men, she throws Casanova's book and quill at him and leaves forever. Desperate, Casanova tries to once more lose himself in sex but is distracted by visions of his past selves and lovers. He goes to throw himself into the abyss but can't quite do it.

ACT II, The Writer- A single page flutters down and Casanova gathers this along with the book and quill thrown by Henriette. His past selves and lovers all have pages to offer him which he gathers together as the characters of his life dance in his mind. Rescued by his writing, alone, his memories recorded before they are lost to history.

GUEST ARTISTS & DESIGNERS



Kenneth Tindall, Choreographer

Kenneth Tindall is regarded as one of the outstanding dance-makers of his generation. He is a freelance choreographer/director and Resident Choreographer Northern Ballet. A former principal dancer, Kenneth's first professional commission won the Production Prize at the 26th International Choreographic Competition in Hanover. He has since gone on to choreograph nationally and internationally, working with Ballet, dance and theatre companies world wide. He has been nominated for several high profile awards including Best Classical Choreographer and Emerging Artist at the National Dance Awards and his continuing artistic practice has developed into Creative Direction for dance on screen, including full length live captures for cinema broadcast. As a Choreographer, Director, Producer or Creative Director Kenneth has a catalogue of over 30 works and has achieved considerable critical acclaim in his multi disciplinary creative career.



Kerry Muzzey, Composer

Kerry Muzzey is a film and modern classical composer whose music was most recently heard in the orchestral score for the 2024 TV version of Jane Austen's "Sense & Sensibility." Kerry is thrilled to have just released the complete symphonic score to "Casanova," which is now available on all streaming services and in a deluxe 2-CD set through Amazon. His past scores include documentary "Studio One Forever," the documentary "Look & See: A Portrait of Wendell Berry" from EP's Robert Redford and Terrence Malick; "Hole in the Paper Sky," the first film from Jessica Biel's Iron Ocean Films; and "To Russia With Love," the Sundance Films documentary executive-produced by Oscar nominee Howard Gertler of "How to Survive a Plague." But this mostly-orchestral composer is probably best known for a quiet little piano piece called "Looking Back" that was used in the TV series "GLEE" as a recurring love theme for the show's two most beloved couples, Rachel & Finn and Will & Emma, and for his music used on FOX's hit series "So You Think You Can Dance." In 2014, Kerry recorded a collection of works for string orchestra called "The Architect," which would become the musical foundation for "Casanova."



Ian Kelly, Writer

Author of 'Casanova' the historical biography on which the ballet is based, and also co-writer with Kenneth Tindall of the ballet scenario. Ian Kelly's works span stage, screen, ballet and historical biographies. He is also an actor. He co-writes for television with Julian Fellowes, and his first 'created by' tv series, *Carême*, an adaptation of Kelly's first historical biography drops on AppleTV 2025. Stage plays include *Mr Foote's Other Leg* (directed by Richard Eyre, starring Simon Russell Beale, West End) *The Painted Hall*, (starring Hugh Bonneville and Jane Asher) and *Cooking for Kings* (New York, Off Broadway,). His latest play, *The Gates of Kyiv*, starring Stockard Channing, has just premiered in the UK prior to West End. All his historical biographies (*Beau Brummell*, *Casanova*, *Vivienne Westwood*, *Mr Foote*, *Carême*) he has adapted for stage, television, film or dance-theatre. *Casanova* was named Sunday Times Biography of the Year and the BBC audiobook, read by Benedict Cumberbatch, remains a bestseller. It has been translated into over a dozen languages. *Mr Foote's Other Leg*, the biography, won the Theatre Book of the Year Award. As an actor, Ian's screen work spans Merchant Ivory to the *Kingsmen* films to his appearances as Hermione's father in the *Harry Potter* films. Stage work spans the West End, Broadway, Off Broadway and with the National Theatre in London.

GUEST ARTISTS & DESIGNERS



Alastair West, Lighting Designer

Alastair is a freelance lighting designer based in the UK. He graduated from Bretton Hall in 2004 with a BA (Hons) degree in Performance Design and Production, having specialised in lighting design. He was nominated for a Knight of Illumination Award for his design for *Casanova* in 2017 and again in 2019 for *Victoria*. Throughout his career he has re-designed and re-lit various shows, working in the lighting departments for The Royal Shakespeare Company, Sheffield Theatres and numerous touring productions. Dance Lighting Design Credits include *Geisha*, *Casanova*, *States of Mind*, *The Shape of Sound*, *The Architect*, *Luminus Junction*, *Project 1* Kenneth Tindall; *Victoria* (nominated for a Knight of Illumination Award), *Jane Eyre* Cathy Marston; *Dangerous Liaisons*, *The Three Musketeers* (Tour Lighting), *Madame Butterfly* (Mid-scale), *I Got Rhythm* David Nixon CBE; *Giselle* Yoko Ichino; *Ma Vie* Dickson MBI; *Wailers* Mthuthuzeli November; *Nostalgia* Stina Quagebeur; *Mamela*, Mlindi Kulashe; *The Kingdom of Back* Morgann Runacre-Temple; *For an Instant* Amaury Lebrun; *Ugly Duckling*, *The Tortoise & The Hare* Dreda Blow & Sebastian Loe; *Three Little Pigs* Hannah Bateman & Victoria Goldsmith; *Elves & The Shoemaker* Daniel de Andrade; *Puss In Boots* Jenna Lee; *Goldilocks & the Three Bears* Nicola Gervasi



Christopher Oram, Scenic & Costume Designer

Theatre credits include: *Red* (Donmar Warehouse and NYC); *Peter and Alice*, *Privates on Parade*, *Backstairs Billy* (Michael Grandage Company and West End); *Macbeth* (Manchester International Festival and Park Avenue Armory, NYC); *Frozen* (St James Theatre, Theatre Royal Drury Lane, NYC); *Company* (Sheffield Crucible); *Midnight In The Garden of Good and Evil* (Goodman Theatre, Chicago) *Othello*, *King Lear*, *Frost/Nixon* (Donmar); *Hamlet*, *Twelfth Night*, *Ivanov* (Donmar and Wyndham's); *Summerfolk*, *Danton's Death*, *Stuff Happens* (National Theatre); *Backbeat* (Glasgow Citizen's); *Evita* (Adelphi and NYC); *Guys and Dolls* (Piccadilly); *King Lear*, *The Seagull* (Royal Shakespeare Company and world tour); *Wolf Hall*, *Bring up the Bodies*, *The Mirror and The Light* (RSC, London and NYC); *The Winter's Tale*, *The Entertainer* (Kenneth Branagh Theatre Company and Garrick). Opera credits include *Billy Budd* (Glyndebourne, Brooklyn Academy of Music); *The Marriage of Figaro* (Glyndebourne and Houston Grand Opera); *Madama Butterfly* (HGO); *Don Giovanni* (Metropolitan Opera); *La Traviata* (Santa Fe Opera); *The Turn of The Screw* (Garsington, Santa Fe Opera) *The Wreckers* (HGO). Ballet credits include: *Casanova* (Northern Ballet, Latvian National Opera and Ballet, Orlando Ballet, Colorado Ballet, Milwaukee Ballet). Christopher has won numerous awards for his work in the UK and the US.



Christelle Horna, Répétiteur

Born in France where she studies ballet at the Paris Opera School, Besso Ballet Academy and Académie Princess Grace. Christelle has been dancing as a principal dancer at the Ballet de l'Opéra de Nice, France, performing all major classical roles before joining the Compañía Nacional de Danza, Spain in 2001 under the direction of Nacho Duato. She has worked with world renowned choreographers included: Nacho Duato, Jiří Kylián, Mats Ek, William Forsythe, Ohad Naharin, Jacopo Godani, Wim Vandekeibus among others. From 2010, she has held positions as Associate Director and Teacher at the Municipal Dance School in Oleiros, Spain and was the Rehearsal Director at the Centro Coreográfico Gallego included productions by Nacho Duato, Amaury Lebrun, Johan Inger and Kenneth Tindall. Since January 2017, she is Rehearsal Director at the Northern Ballet directed by David Nixon and from 2022 under the direction of Federico Bonelli. On this position she has been working in all David Nixon's productions. She is, as well, collaborating closely with resident choreographer Kenneth Tindall and guest choreographer Cathy Marston.

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

Skillfully navigating between orchestral and choral ensembles, Catherine Sailer serves as Associate Conductor of the Colorado Ballet Orchestra, Director of Choral Studies at the University of Denver Lamont School of Music, Conductor of The Evans Choir, and Music Director of the Littleton Symphony Orchestra. Other conducting credits as conductor or chorus 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.

COLORADO BALLET ORCHESTRA

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

1st Violin

Takanori Sugishita,
Concertmaster
Mary Evans
Annamaria Karacsony
Robyn Sosa
Robyn Julian
Leena Waite
Adrienne Short
Veronica Pigeon

2nd Violin

Ryan Jacobsen,
Principal
Gyongyver Petheo
Stephanie Bork
Felix Petit
Caitlin Jacobsen

Viola

Michael Brook, *Principal*
Stephanie Mientka
Lora Stevens
Aniel Caban

Cello

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

Bass

David Crowe, *Principal*
Yu-chen Yang
Brian Knott

Flute

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

Oboe

Lauren Blackerby, *Principal*

Clarinet

Michelle Orman, *Principal*

Bass Clarinet

April Johannesen

Bassoon

Kaori Uno-Jack, *Principal*

Horn

Lauren Robinson, *Principal*
Matthew Scheffelman, *2nd*

Trumpet

John King, *Principal*
Derek McDonald, *2nd*

Trombone

Robert Olds, *Principal*

Percussion

Peter Cooper, *Principal*
Carl Dixon

Timpani

Mark Foster, *Principal*

Harp

Pamela Eldridge, *Principal*

Piano

Catherine Sailer, *Principal*

Orchestra Personnel

Manager & Librarian
April Johannesen

COLORADO BALLET DANCERS



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



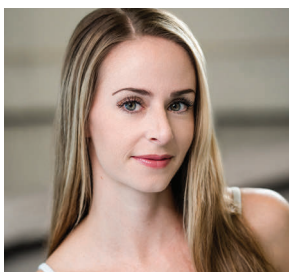
Mario Labrador *(he/him)*
Principal
Antioch, California



Leah McFadden
Principal
Dowagiac, Michigan



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



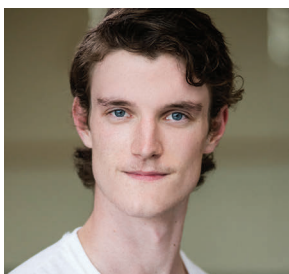
Jessica Payne *(she/her)*
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San Clemente, California



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



Asuka Sasaki *(she/her)*
Principal
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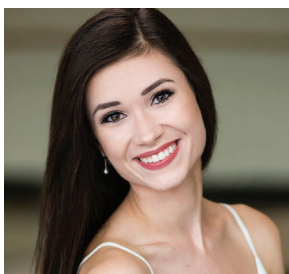
Patrick Mihm *(he/him)*
Soloist
Dubuque, Iowa



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



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



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

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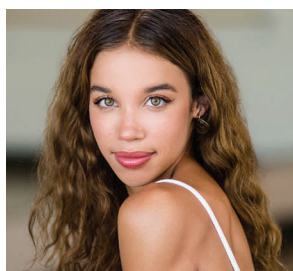
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Demi-Soloist
Houston, Texas



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



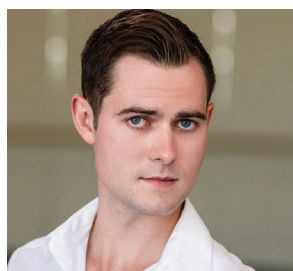
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Demi-Soloist
Mission Viejo, California



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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



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Corps de Ballet
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Joshua Allenback *(he/him)*
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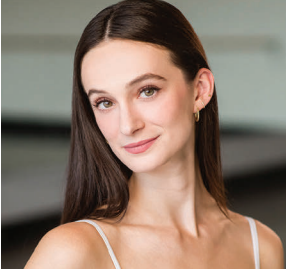


Catherine Aoki* *(she/her)*
Corps de Ballet
Ogden, Utah

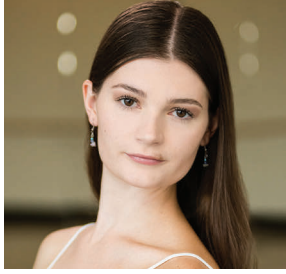


Cato Berry *(he/him)*
Corps de Ballet
Seattle, Washington

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



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Corps de Ballet
Denver, Colorado



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



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Corps de Ballet
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Denver, Colorado



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Corps de Ballet
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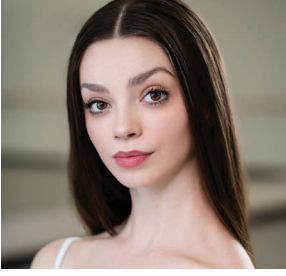


Mylie Buck *(she/her)*
Apprentice
Greeley, Colorado

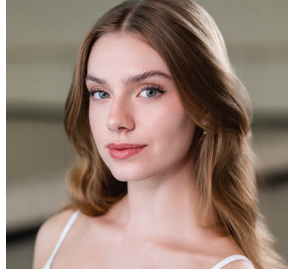


Leopold Foster *(he/him)*
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COLORADO BALLET DANCERS



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



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Tokyo, Japan



Justin Pidgeon* (he/him)
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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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