



THE GREAT GATSBY



PRESENTED BY MARY ELLEN & DAVID WRIGHT

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SHAWN HUCKINS



Shawn Huckins, Wildfire Sunset and Blue Curtain (1), 2025
oil and acrylic on canvas, 84 x 68 in (213.36 x 172.72 cm)

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Thank you for joining us on a trip into the Roaring Twenties!

I first saw choreographer Jorden Morris's work when he created a full-length *Moulin Rouge* for Canada's Royal Winnipeg Ballet Company. I was struck by his ability to create vivid, emotionally rich characters through movement.

I had hoped to bring his production of *The Great Gatsby* to the Colorado Ballet in 2020, but it was delayed. I am thrilled that we are finally getting to introduce this stunning ballet to our audiences.

The Great Gatsby pushes our company artistically while bringing Fitzgerald's iconic story to life in a way that feels both grand and deeply human. The visual world of this ballet—its sets, costumes, and choreography—will transport audiences straight into the heart of this extravagant decade.

I hope you enjoy this timeless tale of love, ambition, and betrayal.

Warmly,

Gil Boggs
Artistic Director



FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Thank you for joining us for the Denver premiere of *The Great Gatsby*!

F. Scott Fitzgerald's novel is forever compelling: a timeless, universal story of ambition, love, nostalgia, and loss. We are riveted by both the glittering backdrop of the Jazz Age and the doomed love story of Jay Gatsby and Daisy Buchanan.

During the performance, you'll see classical ballet, authentic 1920s dance styles, and cinematic storytelling. In addition to thrilling dancing, I think you'll be enchanted with Carl Davis's groundbreaking score. He captures the essence of 1920s jazz through a mix of traditional dance forms. You'll hear Charleston, Foxtrot, Tango—all woven into a symphonic tapestry.

I hope this performance transports you to the decadent world of Gatsby, and reminds you why this story remains a classic. Enjoy!

With gratitude,

Sameed Afghani
Executive Director



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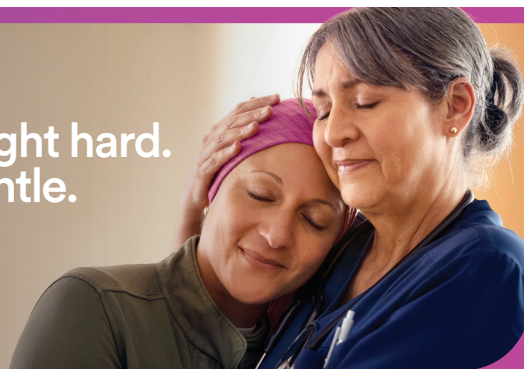
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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents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



PRESENTED BY MARY ELLEN AND DAVID WRIGHT

THE GREAT GATSBY

ELLIE CAULKINS OPERA HOUSE

JANUARY 30-FEBRUARY 8, 2026

Choreography Jorden Morris

Music Carl Davis

Répétiteur/Staging Lisa Thorn Morris

Costumes Peter Farmer & Janet Groom Campbell

Original Lighting Design Matthew Taylor

Lighting Design Andrew McDaniels

Set Design Peter Farmer and Andrew Cavanaugh Holland

Scenery and Costumes Courtesy of PITTSBURGH BALLET THEATRE

SYNOPSIS

ACT I: It's 1917 in Louisville, Kentucky, and outside a military base, a young Daisy and Gatsby say goodbye as he departs for the war in Europe. Daisy is left alone, distraught and unsure of what her future holds. Her best friend, Jordan, arrives and convinces her to attend a function at the dance hall in an attempt to lift her sunken spirits. There, handsome polo player Tom Buchanan pursues Daisy, struck by her beauty and initial disinterest. He is relentless and eventually his charisma wins over the vulnerable Daisy.

Five years later in New York City, Nick Carraway steps off the train to begin a new job and spend time with his cousin Daisy, now married to Tom and living in the stylish area of East Egg on Long Island. During Nick's first visit to the Buchanan estate, he meets Jordan, now a famous golfer, and an emotional Daisy confesses that her life is truly unhappy. A mysterious phone call for Tom interrupts the gathering and throws Daisy into a tirade. Jordan reveals to Nick that Tom has a mistress somewhere in the city.

Nick returns to his bungalow in West Egg, reflecting on the events of the day. At the mansion across the garden he sees a lone figure gazing over the bay. As the figure moves into the light, he watches Gatsby lost in thought—seemingly pulled towards the green light of Daisy's dock across the water.

The next day, Tom and Nick take a trip into the city, stopping at a gas station in the Valley of Ashes. In this wasteland between Long Island and New York City, Nick meets George, the mechanic, and his wife, Myrtle. It becomes apparent that Myrtle is Tom's mistress. Soon after Tom and Nick leave, Myrtle makes a scene and departs for the city, leaving a confused and frustrated George behind. Tom and Nick gather Myrtle from the train station in the city and make their way to the apartment Tom rents for their affair. Nick has his first glimpse of the debauchery, infidelity, and abuse surrounding him. A drunk Myrtle, desperate for Tom to leave Daisy, pushes the issue too far and sends Tom into a physical rage.

Later that week, Nick receives an invitation to a party from his mysterious neighbor, Gatsby. Soon caterers begin to arrive, preparing the grounds and mansion. That evening, the infamous spectacle of a Gatsby summer party ignites with lights, music, and an array of extraordinary characters. Jordan is in attendance and escorts Nick into the fête when he arrives. At the end of a magical evening, Gatsby introduces himself to Nick. Having learned from Jordan that Nick is Daisy's cousin, Gatsby asks Nick to grant him a favor. Nick agrees to the seemingly strange request, and a garden tea party is arranged for Gatsby to see Daisy again.

On the morning of the tea party, Gatsby arrives at Nick's bungalow early. Usually calm and cool, he is outwardly nervous, fretting over the décor and the weather. Just as Daisy is about to arrive, an anxious Gatsby rushes away, followed by a perplexed Nick. Daisy arrives to a beautiful but empty garden and explores the grounds, wondering why she is there. Nick returns with Gatsby and the two lovers are reunited. Nick leaves them to converse in the garden, and after a few awkward moments, the two begin to rekindle the flame of love. When Nick returns, they are euphoric. Gatsby offers Daisy a tour of the mansion, and the two depart. Alone in Gatsby's bedroom, the passion of their former lives overtakes them.

20-minute intermission

ACT II: An abstract scene reflects the storylines of the main characters thus far. Tom and Daisy continue to struggle with their marriage, with Daisy spending more and more time with Gatsby at his mansion. George and Myrtle also continue to fight. George is becoming more suspicious, and Myrtle grows more desperate every day. We are given a glimpse into Gatsby's history, and how Meyer Wolfsheim, an unsavory associate, transformed a young army officer into the Great Gatsby.

The caterers have returned to the Gatsby grounds and are preparing for another summer party. Daisy has convinced Tom to attend, and they arrive with Nick and Jordan for another evening of spectacle. During the party, an overconfident Daisy and Gatsby dance a foxtrot in front of all the guests. Tom begins to suspect the affair, becoming dangerously jealous when he is embarrassed by Gatsby. The evening ends on a dark note, but Daisy sneaks a parting kiss with Gatsby, further fueling his hopes of reclaiming the past.

Daisy has arranged a luncheon at the Buchanan home, inviting Nick and Gatsby to join. Tom, still angry over events of the party, makes his feelings clear. When Daisy begins flirting with Gatsby, Tom begins picking away at the rumors surrounding the man and his questionable rise to fame. When tensions reach a boiling point, Jordan and Daisy decide a trip to the city is in order. Daisy and Gatsby take Tom's car, while Jordan and Nick depart with Tom in Gatsby's vehicle.

Tom, Nick, and Jordan stop in the Valley of Ashes for fuel, and Myrtle is surprised to see Tom in a different car and with a strange new woman. When Tom refuses her advances, Myrtle assumes the worst and is left torn and heartbroken.

Everyone meets at the Plaza Hotel, and Tom arranges a parlor suite for the afternoon. Once inside the suite, Tom continues to interrogate Gatsby, pushing further and further until a physical altercation erupts. Driven to the edge, Gatsby breaks from his façade and violently attacks Tom. Daisy rushes to stop the fight, in shock at Gatsby's actions and fearing for Tom's life. A broken Gatsby tries to apologize and regain his composure, pleading with Daisy to leave Tom and admit

she does not love him anymore. Daisy is forced to explain that while she loved Gatsby once, she will not leave Tom and her family. After this emotional afternoon, the group departs back to Long Island. An arrogant Tom, having won Daisy back, offers for Gatsby to drive her home one last time. Daisy and Gatsby leave in his car, while Tom and the others follow shortly after.

It is now evening, and in the Valley of the Ashes, a tormented Myrtle feels her life crumble around her. George is at a loss to console her. Myrtle, seeing the yellow car Tom was in earlier, rushes into the street in a manic frenzy. She is struck and killed by the vehicle, which speeds off, leaving her broken body in the road.

Tom, Nick, and Jordan arrive at the scene of the accident moments later. Tom is beside himself, but cannot show any remorse over the tragic scene. George is in a catatonic state over the death of his wife, his sanity faltering with each passing moment. Tom reveals to him that the yellow car involved is owned by Gatsby, and George vows to seek revenge.

At the Buchanan home, Daisy is in shock. She was driving the car when it struck Myrtle. Overwhelmed with what her life has become, Daisy realizes she has gone too far. When Tom, Nick, and Jordan arrive, she sends her friends away to be alone with Tom. The couple reconcile their marriage. Daisy keeps the truth about Myrtle to herself.

Outside the Buchanan house, Nick finds Gatsby hiding in the garden. He is still convinced he can win Daisy back, and that it's not too late for a future together. Nick, frustrated and distraught over his friends' blind ambitions, tries to tell Gatsby he must let it go. Gatsby finally agrees to leave, telling Nick that Daisy promised to call the next day.

The next morning, Gatsby waits by the pool for the phone call from Daisy. Nick checks in on his friend before he departs for work. A shadowy figure appears on the grounds and sees the yellow car. Gatsby, deep in thought, continues to wait for Daisy's phone call as George steps out from the shadows. He shoots Gatsby and, seconds later, takes his own life.

The funeral for Gatsby, arranged by Nick, is a somber affair attended only by the mansion staff and few guests of parties past. Nick reflects on the bizarre and tragic events of the summer—the twisted lives in which he became entangled, the dark and selfish side of society. His only respite is remembering Gatsby and his singular obsession with reclaiming a past love—his never-ending hope and unwavering belief.

GUEST ARTISTS & DESIGNERS



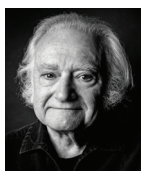
Jorden Morris, Choreographer

"I would like to thank my dear friend Gil Boggs for making this 5 year journey come to life. I would also like to thank my original design team of Blaine Rittinger (lighting designer), Andrew Holland (set designer), Janet Marie Groom (costume designer), and most of all the late Carl Davis (composer), with whom I created the original score for this production." Jorden Morris is a former principal dancer of Canada's Royal Winnipeg Ballet, and now continues to work in the field of dance by choreographing, directing and teaching across North America. While developing his choreographic skills, Jorden worked with several dance companies of note. Jorden was Chief ballet master and interim Artistic Director for Boston Ballet, Associate school director for Canada's Royal Winnipeg Ballet, Guest ballet master for Cincinnati Ballet, and the Artistic Director of Citie Ballet in Canada. Jorden has been the Artistic Director for Orlando Ballet since 2021. In 2023, Jorden presented a brand new production of *Nutcracker* to celebrate the company's 50th Anniversary. This acclaimed family favorite follows his other successful works *Peter Pan*, *Moulin Rouge* the Ballet, and *The Great Gatsby*.



Lisa Thorn Morris, Répétiteur

Since 2017, Lisa has served as the Associate Artistic Director of Orlando Ballet. She transitioned to artistic leadership after her 20-year dance career as an artist of the Kansas City Ballet where she performed numerous principal roles by some of the world's greatest choreographers including favorite roles by Alvin Ailey, George Balanchine, Todd Bolender, August Bournonville, Merce Cunningham, Agnes DeMille, Nacho Duato, Ruth Page, Marius Petipa and Twyla Tharp, to name a few. While at Kansas City Ballet, she served as Associate Ballet Mistress before being elevated to Ballet Mistress in Residence. In addition to dancing professionally, Lisa has also choreographed for numerous organizations including the Orlando Ballet, Kansas City Ballet, Lyric Opera of Kansas City, Actors Theatre of Kansas City, and the Kansas City Youth Ballet. Lisa's choreographic skill and success led to her being named 2005's Emerging Choreographer at the Craft of Choreography Conference. Lisa earned a bachelor's degree in fine arts in Dance, from the University of Missouri where she served as an Adjunct Professor at the Conservatory of Music and Dance. She has served as guest instructor for the University of North Carolina School of the Arts (UNCSA) and on faculty at the Kansas City Ballet School.



Carl Davis, Composer

Carl Davis, a consummate all-round musician, is internationally recognized across many areas of music-making. Born in New York, he gained early conducting experience with the New York City Opera and the Robert Shaw Chorale. His celebrated works include Paul McCartney's *Liverpool Oratorio*, the film scores for *The French Lieutenant's Woman* and Abel Gance's *Napoleon*, and the landmark television series *The World at War*. Davis is also prominent in the world of dance, collaborating with leading choreographers and creating scores for London Contemporary Dance Theatre, Sadler's Wells, the Royal Ballet, and Northern Ballet Theatre. For Northern Ballet, he composed *A Simple Man* and *A Christmas Carol*. His symphonic work *A Circle of Stones*, four orchestral tone pictures, was commissioned for broadcast in 1997. His extensive film and television output includes the acclaimed BBC adaptation of *Pride and Prejudice*, nominated for a BASCA Ivor Novello Award in 1996, followed by *Cranford* in 2007. Recent major commissions include a cello ballade for the Royal Liverpool Philharmonic Orchestra (2011) and *Last Train to Tomorrow*, a large-scale choral work for children and the Hallé Orchestra reflecting on the 'Kindertransport.'



Matthew Taylor, Lighting Designer

Matt Taylor is a professional lighting designer for live entertainment and professor at Wayne State University in Detroit, MI, where he leads the MFA program in Lighting Design for Dance and Theatre. His professional work covers a wide range of genres and styles of live entertainment from concerts and cruise ships to traditional theatre and dance productions. He has worked extensively in New York City, Los Angeles, Atlanta and other major cultural hubs on Broadway, Off Broadway, as well as throughout regional houses. His work can regularly be seen at the Orlando Ballet; Old Globe in San Diego; Ford's Theatre in Washington, DC; Centro de Convenciones Figali in Panamá City, Panamá; Royal Caribbean Cruise Lines, Busch Gardens Williamsburg, and many others. Matt is a proud member of the professional designer's union, United Scenic Artists Local 829. To see more of Matt's work, visit www.matttaylordesign.lighting

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

Violins

Evgeny Zvonnikov,
Concertmaster

Takanori Sugishita,
*Associate
Concertmaster*

Margaret Soper-
Gutierrez
Mary Evans
Ryan Jacobsen
Stephanie Bork

Viola

Michael Brook,
Principal
Aniel Caban

Cello

Jeff Watson, *Principal*
Elle Wells

Bass

David Crowe, *Principal*

Woodwinds

Paul Nagem: Flute,
Piccolo, Alto Flute

Lauren Blackerby:
Oboe, English Horn
April Johannesen: Alto
Saxophone, Clarinet,
Flute
William Swindler: Alto
Saxophone, Baritone
Saxophone, Clarinet
Jared Cathey:
Soprano Saxophone,
Tenor Saxophone,
Clarinet

Horn

Jason Friedman,
Principal
Matthew Scheffelman,
2nd

Trumpet

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John King, *2nd*
Derek McDonald, *3rd*

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Mark Bennett,
Principal
Robert Olds, *2nd*

Bass Trombone

Robert Olds

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Harp

Pamela Eldridge,
Principal

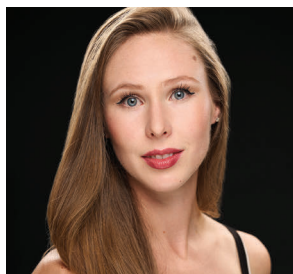
Piano & Celeste

Catherine Sailer,
Principal

Orchestra Personnel Manager & Librarian

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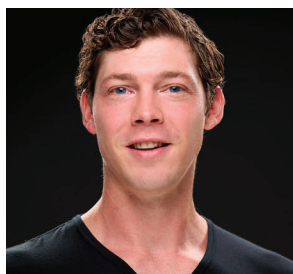
Jennifer Grace *(she/her)*
Principal
Bozeman, Montana



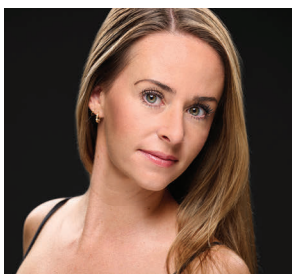
Mario Labrador *(he/him)*
Principal
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Leah McFadden
Principal
Dowagiac, Michigan



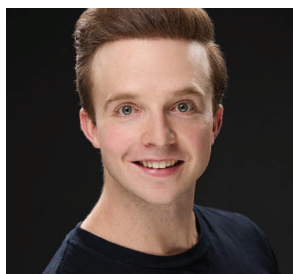
Christopher Moulton *(he/him)*
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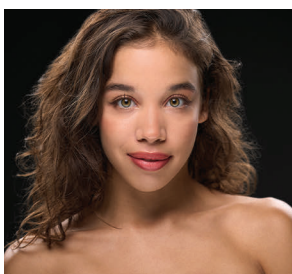
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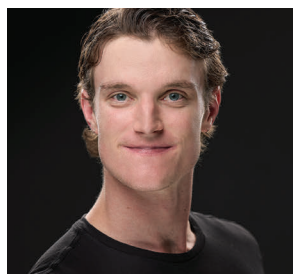
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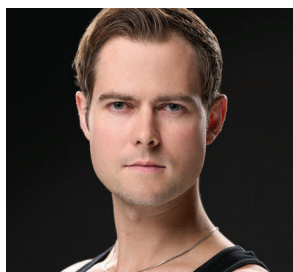
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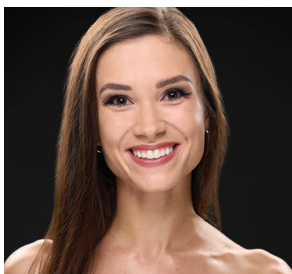
Kevin Gaël Thomas *(he/him)*
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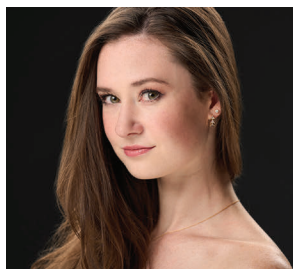
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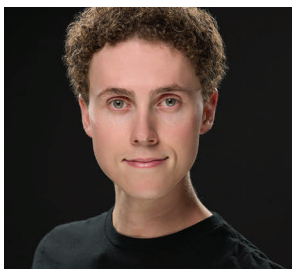
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Liam Hogan (he/him)
Demi-Soloist
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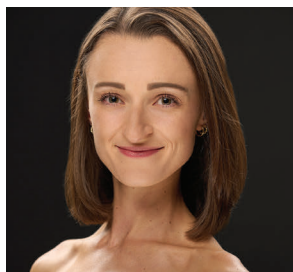
Ever Larson (she/her)
Demi-Soloist
Chicago, Illinois



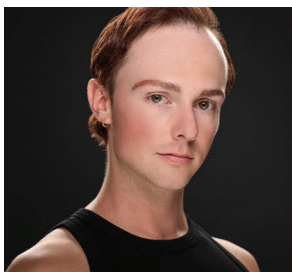
Christopher Mitchell (he/him)
Demi-Soloist
Denver, Colorado



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(she/her)
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New Orleans, Louisiana



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Cato Berry (he/him)
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Lily Bines (she/her)
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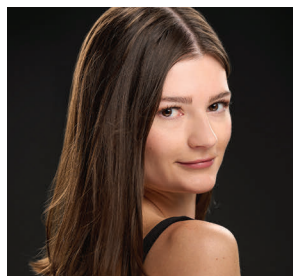
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Greeley, Colorado



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Corps de Ballet
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Catherine McGregor *(she/her)*

Corps de Ballet
Jacksonville, Florida



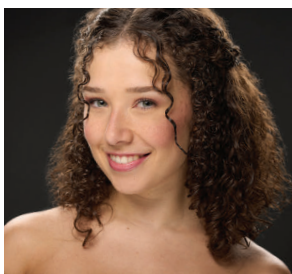
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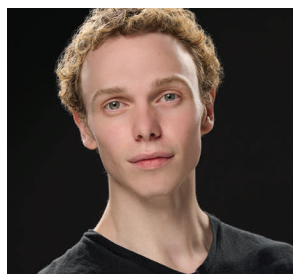
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Sonata Ross *(she/her)*

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Tate Ryner *(they/them)*

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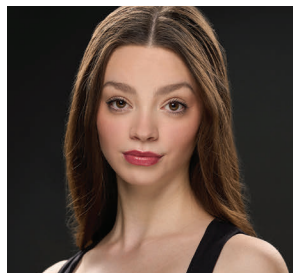
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Cruz Vining *(he/him)*

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Wyckoff, New Jersey

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Trumbull, Connecticut



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Apprentice
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Apprentice
Tokyo, Japan



Rheana Montesantos (she/her)
Apprentice
Hinsdale, Illinois



Justin Pidgeon (he/him)
Apprentice
Houston, Texas

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Artists of Colorado Ballet*



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In alphabetical order: Ryan Andrews, Noelle Burtschi, Emma Chen, Ella Gozdieski, 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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Helen and William Gleason
Denise and Scott Hasday
Sarah T. Hodge
Theresa and Norman Parker
Judie and Ron Neel
Phil Wong and Greg Robl

REALIZED BEQUESTS

Colorado Ballet received the following bequests over the past 12-months. We are grateful to play a part in the legacies of our donors.

Michael A. Bena Family Trust
Estate of Sandy Elliott
Christine L. Honnen
Revocable Trust

**Deceased*

COLORADO BALLET LEGACY SOCIETY

Joining the Legacy Society through an estate gift commitment is an easy and affordable way to maximize your support!

Colorado Ballet is deeply grateful to the donors who have chosen to include our organization in their estate plans. Their inspiring gifts help shape the future of dance in Colorado and beyond! In recognition of such thoughtful commitments, we have formed the Colorado Ballet Legacy Society.

Including Colorado Ballet in your estate doesn't need to be complicated or limiting. You continue to control your assets in your lifetime, and you can adjust your commitment if your situation changes. Best of all, you receive these special member benefits:

- *Invitations to attend Premier Society Reception & Rehearsal events*
- *Name listed in production programs*
- *Invitation to attend a Season Preview panel*
- *Invitations to pre-performance talks*
- *Invitations to attend Opening Night receptions*
- *Invitation to the annual family party*
- *Exclusive Legacy Society Lunch with Artistic Staff*

Scan to
Learn More



We encourage you to explore the many ways to build your lasting legacy for dance. 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.



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SUMMER PROGRAMS



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Photo by Andrew Fassbender



COLORADO BALLET ACADEMY

SUMMER INTENSIVE

JUNE 10-JULY 10

A dynamic and supportive program for intermediate to pre-professional level dancers to refine their technique, grow artistically, and expand their versatility.



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CHOREOGRAPHIC WORKSHOP

JULY 13-22 **ASPEN, CO**

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EDUCATION
& COMMUNITY
ENGAGEMENT

Adult Programming

Colorado Ballet's Education & Community Engagement team is committed to bringing the joy and benefits of dance to older adults across our community. Through accessible, uplifting programming, we support physical wellness, creativity, and meaningful social connection for participants of all mobility levels.

Our work with older adults includes:

Movement for Wellness: Gentle, adaptive classes that improve balance, flexibility, and coordination.

Creative Expression: Opportunities to explore storytelling, music, and movement in a supportive environment.

Community Building: Programs that foster connection, confidence, and emotional well-being.

Collaborative Partnerships: Tailored workshops and ongoing series with senior centers, residential communities, and lifelong learning groups.



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Friday, February 27, 2026



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MOMIX - Alice
Saturday, March 21, 2026
Sunday, March 22, 2026*



All performances will be at
7:30 p.m. unless otherwise noted*

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with Peter Ondjian
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MAR 20-22

VIEW ALL
EVENTS



COLORADOSYMPHONY.ORG



Marin Alsop
Conducts Scheherazade
+ Gabriela Montero

APR 10-12



Music and Art:
A Symphonic Exploration
with the Clyfford Still Museum

MAY 7

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Executive Director

Sameed Afghani

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Director of Male Ballet Training

Carlos Molina

Academy Principal

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Ballet Masters

Lorita Travaglia

Maria Mosina

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Adam Flatt

Associate Conductor

Catherine Sailer

Company Pianist

Natalia Arefieva

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Education & Community Engagement Coordinator

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Senior Teaching Artist

Krista Brown

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Staff Accountant

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Abi Domingue

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Edie Bell

Academy Business Coordinator

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Christopher Hernandez

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Andrew Fassbender

Communications Manager

Rosalie Baseman

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Company Videographer

David Andrews

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Patron Experience & Sales Manager

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Patron Services Lead

Autumn Hart

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Director of Production

James Whitehill

Company Manager

Julia Sattler

Production Stage Manager

Kendra Green

Assistant Stage Manager

Colleen Kane

Production Assistant

Richard Sauer

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Cole Mahlmeister

Wardrobe & Shoe Manager & Costume Designer

Shirin Lankarani

Wardrobe Assistant

Katherine Scoggins

Avalon Walker

Melissa Kaiser

Dressers

Kirsten Riegler

Veva Heilmann

Jessi Heilmann

Amanda Walsh

Cecilia Kastner

Devon Webb

Joe Tompkins

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Megan O'Connor

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Mike "Bos" Boswell

Assistant Carpenter/Flyman

Jared Cook

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Rita Richardson

Assistant Electrician

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Melissa Strzelinski, MPT, PhD

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Joshua Metzl, MD

Assistant Orthopedic Physician

James Genuario, MD, MS

Counseling & Sport Psychologist

Natasha Trujillo, PhD

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