

JEKYLL & HYDE



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FROM THE ARTISTIC DIRECTOR



Friends and supporters, welcome to Colorado Ballet's Rocky Mountain regional premiere of *Jekyll & Hyde*, a new, hauntingly adventurous ballet choreographed by the incomparable Val Caniparoli.

Set against a backdrop of evocative compositions, Val's adaptation of *Jekyll & Hyde* transcends traditional storytelling. It invites you to immerse yourself in a world where the interplay of movement, acting, and music becomes a powerful language used to explore the depths of the human psyche. The opportunity to premiere this stunning ballet is a testament to the extraordinary artistry that defines our company, and I am incredibly proud of our talented dancers and musicians who skillfully breathe life into this compelling narrative inspired by Robert Louis Stevenson's timeless novella.

Before we begin this mesmerizing journey, I wish to extend my gratitude to each and every one of you in the audience today. Your presence enhances the wonder of our performances, and we are thankful for your ongoing support. It is a privilege to share the profound artistry of *Jekyll & Hyde* with you. I hope that today's performance will leave you feeling moved and inspired.

And now, let us travel down the dark streets of Victorian London, where a tale of good, evil, and the struggle within is about to unfold. Please enjoy the performance.

Gil Boggs
Artistic Director

FROM THE EXECUTIVE DIRECTOR



Thank you for joining us to experience Colorado Ballet's premiere of *Jekyll & Hyde*. I hope you will be moved by this unforgettable exploration of humanity's profound depths as we transport you into a compelling story crafted by Val Caniparoli's masterful choreography and brought to life through the artistic brilliance of our dancers and orchestra.

As we navigate the thrilling twists and turns of *Jekyll & Hyde* together, I extend my deepest gratitude to you for being an essential part of our shared artistic journey. Your presence here at the Ellie Caulkins Opera House plays a pivotal role in our mission to bring new, innovative works to Denver and to expand our impact in the community.

Thanks to your patronage, we can continue sharing captivating productions like *Jekyll & Hyde* that enrich the vibrancy of Denver's diverse cultural landscape. The support of individuals like you, who appreciate and champion the arts, makes everything we do at Colorado Ballet possible, and we could not be more grateful.

Please enjoy every moment of today's performance of *Jekyll & Hyde*.

Sameed Afghani
Executive Director

Front cover features
Jonnathan Ramirez
by Rachel Neville.



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COLORADO BALLET PRESENTS

JEKYLL & HYDE

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FEBRUARY 2-11, 2024

Ballet in two acts based on the novella *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

"He went down to the cellar to fetch a bottle of his favorite burgandy, uncorked it in the kitchen, and suddenly cried out to his wife: What's the matter with me, what is this strangeness, has my face changed? —and fell on the floor. A blood vessel had burst in his brain and it was all over in a couple of hours."

Vladimir Nabakov on the death of Robert Louis Stevenson

Choreography by Val Caniparoli
Music by Krzysztof Penderecki, Frédéric Chopin, Henryk Górecki,
Wojciech Kilar and Henryk Wieniawski
Conducted by Adam Flatt
Sets and Costumes by David Israel Reynoso
Lighting Design by Jim French
Lighting Supervisor by Trad Burns
Artistic consultant and dramaturge Carey Perloff
Music compilation, editing and arrangement by Ramona Pansegrau
Sound Design by Erno Hulkkonen
Choreographer's Assistant and Stager by Maiqui Mañosa
Additional Staging by Oğulcan Borova and Makaila Wallace
Children's Rehearsal Director Suellen de Villiers
Music performed by Colorado Ballet Orchestra

The set design utilizes the illustration *Brain Sick* by Robert Carter.
Val Caniparoli prepared the choreography in workshops with Kansas City Ballet.

Henryk Górecki: *Quasi una fantasia Op. 78, Symphony No. 4 Op. 85, Kleines Requiem für eine Polka*
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Krzysztof Penderecki SYMPHONY NO. 1, I. Arche, SYMPHONY NO. 3, Movements II, IV, V,
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Symphony No. 1: Arche I by Krzysztof Penderecki
Performed by Polish National Radio Symphony Orchestra, Antoni Wit
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Jekyll & Hyde is a production by the Finnish National Opera and Ballet, Helsinki.
World Premiere at the Finnish National Opera and Ballet on November 6th, 2020
North American Premiere: Kansas City Ballet, October 13, 2023, Kauffman Center for the Performing Arts

SYNOPSIS

Act I

Prologue: Stevenson's Dream

Robert Louis Stevenson is lying in bed, ill and feverish, wrestling with a painful lung condition. He tries to write but is unable to concentrate. His nurse, Alison Cunningham, administers his nightly injection of opium to relieve the pain. As the drug begins to take effect, a sense of euphoria comes over Stevenson. An image begins to evolve in his mind of a respectable and upright man wrestling with his own dark impulses: this is Dr. Jekyll. As he emerges in Stevenson's imagination, Dr. Jekyll arrives at his laboratory, where he begins working on dangerous experiments, seeking to explore the dual personality inside every human being. As the opium takes effect, Stevenson slumps into sleep; but in his nightmares, the story of Dr. Jekyll continues to grow.

Scene 1: The Insane Asylum

The stage is filled with beds and mental patients, dominated by an intimidating Head Nurse. Dr. Jekyll and his colleague Dr. Lanyon enter the room arguing about Dr. Jekyll's latest experiments into human personality, which Dr. Lanyon describes as "scientific balderdash." Some wealthy benefactors have been invited to watch Jekyll perform his experiments in an effort to generate funds to further his work, but his efforts are a failure.

Scene 2: Dr. Jekyll's Laboratory

Jekyll makes a decision to experiment upon himself. He creates and then ingests a dangerous potion designed to bring out what is hidden in his innermost consciousness. At the same time Stevenson takes more opium, we catch a glimpse of Mr. Hyde, the embodiment of evil that is within Dr. Jekyll, waiting to emerge.

For a moment both Jekyll and Stevenson sense Hyde's presence. In the midst of that discovery, Stevenson forces Jekyll to dress and leave for Sir Danvers Carew's dinner party.

Scene 3: The Street

Dr. Jekyll rushes through the rain-soaked night landscape of London, past street lamps and through the fog, towards Dr. Carew's house. He can't escape the feeling of Mr. Hyde within him.

Scene 4: Sir Danvers Carew's Estate

We find ourselves at the home of Sir Danvers Carew filled with guests. Dr. Jekyll is greeted by Sir Danvers, Mrs. Carew and his fiancée, their daughter Nellie. Jekyll and Nellie begin an intimate conversation, but he is distracted, his mind still on his dangerous experiment. Nellie gives Jekyll the gift of an ornate cane. Carew invites his male guests to escape with him to Deacon Brodie's Tavern for the rest of the evening; Dr. Jekyll follows them out.

Scene 5: Deacon Brodie's Tavern

The men arrive at a bustling tavern, full of prostitutes, drugs and danger, but also characterized by sexual appetite and high spirits. Dr. Jekyll is brought down the stairs and into the pulsating space by Carew along with Dr. Lanyon, Mr. Utterson and Mr. Enfield. Deacon Brodie escorts in a young prostitute named Rowena, the "new girl". When Deacon Brodie behaves badly towards her, Dr. Jekyll tries to intervene to protect her and she becomes smitten by him. But as his libido rises, Dr. Jekyll becomes aggressive towards Rowena. Realizing that the drug has been successful and that his "other self" is emerging, he grabs his coat and cane and attempts to flee. Rowena follows him from a distance, worried about what is happening to him.

Scene 6: The Street and Dr. Jekyll's Hallucination

As Dr. Jekyll moves towards his house, Rowena trails behind him in the darkness. She sees Dr. Jekyll enter through the red door, where Stevenson is waiting on the other side, ready to unleash the evil of Mr. Hyde within Dr. Jekyll. Mr. Hyde emerges before our eyes, triumphant and fully formed.

Act II

Scenes 1 & 2: The Ballroom/The Street

In the midst of a brilliantly lit ballroom full of fashionable people, Mr. Hyde arrives and makes a grand entrance from the top of the staircase. The party guests greet Hyde, but everyone is mystified: who is this strange man who seems so familiar? Hyde flirts with Nellie and tries to seduce her. But at the height of the party, he starts to begin to feel "odd", as if the drug is wearing off. Realizing that he needs to escape before he is "discovered", Mr. Hyde grabs his coat and cane and dashes up the steps and out into the street. In his panic, he collides with a child, whom he proceeds to beat with his cane, before disappearing into the night.

Scene 3: Mr. Hyde's Hallucination

Mr. Hyde returns home, where Stevenson continues to activate the struggle between good and evil inside Mr. Hyde. Another hallucination begins, and Hyde fights to stay in the world of danger and violence that he has come to inhabit with such relish.

Scene 4: Dr. Jekyll's Bedroom

Slowly the hallucination fades, and Mr. Hyde is transformed back into Dr. Jekyll. In his withdrawal, the apparition of Nellie Carew haunts him. Time passes. Dr. Jekyll is unable to return to his old self; he is alone, a ruined man.

Scene 5: Dr. Jekyll's Laboratory

Dr. Jekyll, unkempt and disheveled, writes a letter with instructions that from now on, a man named Mr. Hyde should be allowed to freely enter his home. He shows it to his butler, Mr. Poole. Dr. Lanyon, Mr. Utterson, Mr. Enfield, and Sir Danvers Carew force their way into the room to see what is happening to their reclusive friend, urging Jekyll to come with them to Deacon Brodie's Tavern. Dr. Lanyon stays behind for a moment to seek more information from Dr. Jekyll; Jekyll reluctantly agrees to ingest the dangerous potion in front of Lanyon. Guided by Stevenson, the transformation begins. Lanyon is horrified to witness his friend turning into something so violent and unfamiliar. By the time Hyde fully emerges, Dr. Lanyon is slumped dead on the chair.

Scenes 6 & 7: Deacon Brodie's Tavern/The Street

Hyde arrives and takes over the tavern. He pays the Madame, engages in a sexually aggressive way towards Rowena, and bullies the crowd, enjoying their fear. He then gives the Madame his card and asks her to send Rowena to him later that evening. Rowena is frightened but has no choice. Hyde stalks Sir Danvers Carew and hands him a calling card. He then heads for the door, knowing that Carew will follow him into the street. Once they are outside and alone, Hyde wreaks his violence on the unsuspecting Carew, bloodying his cane in the process.

Scene 8: Dr. Jekyll's Bedroom

Arriving back at his house, Mr. Hyde places the cane beside his bed. He waits behind the red door for Rowena, who arrives escorted by the Madame. As she approaches, Rowena recognizes the red door of Mr. Jekyll's home, but when the door opens, it's Mr. Hyde. Hyde pays the Madame and slams the door in her face, trapping Rowena inside. When Rowena sees the bloody cane, she immediately intuits her fate. A violent tussle ensues. As the Maid pounds on the door, Mr. Hyde strangles Rowena with her own scarf.

Scene 9: Dr. Jekyll's Laboratory

Hyde carries Rowena's body offstage as the laboratory reappears. Nellie forces her way into the room and is shocked to see Mr. Hyde rather than Dr. Jekyll. Sensing danger, Nellie tries to run away, but Hyde stops her. We watch Hyde, Nellie and Dr. Jekyll locked in an intense struggle; just as Hyde is about to murder Nellie, Dr. Jekyll is able to take control for a moment and Nellie escapes.

Scene 10: The Confrontation

Left alone together, Dr. Jekyll and Mr. Hyde face off in a final battle for control. Ultimately, we realize that Mr. Hyde has completely taken over Dr. Jekyll's inner "goodness". Stevenson appears, his mind flooded with opioids as he imagines the climax of his story, in which Dr. Jekyll is pushed back into the abyss, leaving Hyde behind.

Scene 11: Epilogue

We find ourselves back in the asylum, where Mr. Hyde takes his place with the insane. Stevenson is in the final throes of his creation. In the last moments, a hemorrhage takes Stevenson's life, and he sinks back onto the bed. Both he and his creation have finished their terrifying journey.

NOTEWORTHY*

Music compiled, edited, and arranged by Ramona Pansegrau

When Val Caniparoli asked me to collaborate with him on a score for his ballet based on the story of Jekyll and Hyde, I had no idea that the journey would lead to an international hit that would premiere in Finland, and then come to Kansas City Ballet for the American premiere. It has been an incredible seven-year adventure. Val was initially attracted to the music of Penderecki for the transformation of Jekyll into Hyde, and that initial attraction led to the exploration of not only Penderecki, but of Polish composers in general. We found works of Górecki with a similar "sound" that would work for specific scenes as well as linking pieces for transitions. For large scenes, the music of Wojciech Kilar is used – opening both acts. The Asylum scene in Act I is Kilar's *Orawa* – a work I had wanted someone to choreograph for years, and I was delighted that Val loved it as much as me. That led to a further exploration of Kilar's film music – and the opening waltz in Act II. For Dr. Jekyll, we explored the genteel music of Wieniawski and the more classical works of Penderecki, as well as opening and closing the ballet with Chopin. For Mr. Hyde, we use the more percussive, harmonically challenging pieces of music, coupled with a curated soundscape to demonstrate his sinister character. We are performing the work as it premiered in Finland – with the more fantastical musical sections and soundscapes recorded. It is an intentional choice to further the difference in the psychological aspects of the characters. There is a repeated bass note motive in all of the selected works that lead to the cohesiveness of the entire score. The repeated bass lines, along with the Polish rhythmic traditions, lend themselves to dance. We used waltzes from the 21st century, mazurkas from the 19th century, and ancient dance forms such as the chaconne – but written in the 20th century. It took four years of listening, editing, adding, and deleting pieces to create the perfect musical support for the story. After the initial premiere in Finland in 2020, Val continued to refine the choreography and revisit the music to make the storytelling even more consistent. With the largest string section we have ever had in the orchestra pit, I am delighted to have the Kansas City Symphony with us once again. Special thanks to our violin soloists Stirling Trent and Tamamo Someya Gibbs in the Wieniawski Caprices, and pianist Jordan Voth performing *Chopin Prelude no. 15*. It has truly been an honor to work with Val Caniparoli on this epic story, and to conduct the American premiere with my home company, Kansas City Ballet.

In 2016, choreographer Val Caniparoli sought out Ramona Pansegrau, Kansas City Ballet's Music Director and Conductor, to assist in building the musical score for his new project, *Jekyll & Hyde*. Val and Ramona had known each other for years, and the answer was an immediate "yes!". "We understand music on the same wavelength," stated Pansegrau.

A musician as well as a choreographer, Val had already explored the music of Krzysztof Penderecki for Jekyll's hallucination in the plot line, so that became the starting point for the musical exploration. "Val is incredibly musical," stated Ramona, "and working with a choreographer that reads score and understands tonal relationships is a true joy. He also brings out specific musical lines with his choreography, which makes me hear the music differently." After working for over five years to carefully choose, arrange, and edit the musical selections, the ballet premiered in Finland in 2020. The final score contains only the work of Polish composers – Krzysztof Penderecki, Henryk Górecki, Wojciech Kilar, Henryk Wieniawski, and Frédéric Chopin. Miss Pansegrau stated that the works chosen from all five composers all have a very distinctive repeated note bass line, which helps tie the works together into a cohesive score. Mr. Caniparoli also likes to use larger works to span over several scenes, instead of separate pieces of music for each scene. This creates a musical flow, omitting the choppy feeling of using several smaller pieces.

Kansas City Ballet's involvement with the creation of *Jekyll & Hyde* went beyond the musical realm. Caniparoli was able to use Kansas City Ballet dancers to "workshop" movement ideas and choreographic phrases on two different occasions over the course of the creation. Those sections of movement were then used on Finnish dancers to complete the choreography for the premiere in 2020 with Finnish National Ballet. Val returned to Kansas City Ballet to further refine some of the sections and try new ideas, so the roots of the ballet are deep within Kansas City.

"I'm very proud of how the score sounds," said Pansegrau. "It really works to serve the choreography and tell the story."

**Excerpt from Kansas City Ballet's Jekyll & Hyde program from the American premiere, reprinted with permission by Kansas City Ballet.*

ARTISTIC STAFF



Gil Boggs, Artistic Director

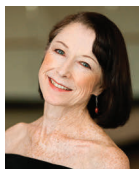
Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov 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. Most notably, she created and danced the world premiere role of Desdemona in Lar Lubovitch's full-length *Othello*. During her tenure at ABT, she was chosen by Mikhail Baryshnikov to choreograph for the American Ballet Theatre Choreographic Workshop. 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 was asked to perform as a guest artist at the Vail International Festival. She also taught and choreographed for the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, to work with Colorado Ballet. Since then, she has assisted staging the full-length productions of *Giselle*, *Don Quixote*, *The Nutcracker*, *Coppélia*, *The Sleeping Beauty*, *Swan Lake*, and Christopher Wheeldon's *A Midsummer Night's Dream*. In addition, she has staged Lar Lubovitch's *Smile with My Heart*, Dwight Rhoden's *Ave Maria*, Twyla Tharp's *In The Upper Room*, Clark Tippet's *Bruch Violin Concerto No. 1*, and Edward Liang's *Feast of the Gods*. During that past 17 years as Ballet Master, she has choreographed many scenes in Colorado Ballet's productions as well as 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 later the Royal Ballet School in London. Lorita made her debut as a professional dancer with the Berlin Ballet. After six years with the Company, she moved to the United States where she worked with Princeton Ballet, Boston Ballet, Atlanta Ballet and International Ballet Rotaru, dancing solo and principal roles in a wide range of repertoire. Her favorite roles include Odette/Odile in *Swan Lake*, Swanhilda in *Coppélia*, Sugarplum Fairy in *The Nutcracker* and *Paquita*. In 1992, Lorita returned to New Zealand, but continued to perform as a guest artist with companies in the United States as well as Company Z, a contemporary dance company in New Zealand.

Lorita began teaching in 1988 while still performing and studied the Vaganova methodology. She was the principal teacher for a professional training program in Auckland, New Zealand and later, as artistic director of Canyon Concert Ballet in Fort Collins, Colorado, she set up a similar aspirant program. In 1999, Lorita joined Colorado Ballet as director of the Apprentice Program and company repetiteur, and has been ballet master since 2006. Her choreography includes *Equanimity*, *Aspects*, *Pictures at an Exhibition*, *Piazzolla* and, most recently, *The Angel of Buenos Aires* for Colorado Ballet and a full-length *The Nutcracker* for Canyon Concert Ballet. Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and has a private practice in Denver. She is an avid tango dancer and is the Creative Director of Parasol Arts.



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 Chorale, Lamont Women's Chorus and the Evans Choir. She is also the Associate Conductor of the Colorado Ballet Orchestra. She was named the winner of the Robert Shaw Fellowship in 2005, chosen by Chorus America and supported by Warner Brothers and the National Endowment for the Arts. Her other awards include first place at the American Choral Director's Association Conducting Competition. Conducting Credits include the Atlanta Symphony Chorus and Orchestra, the Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, the National Opera of China, the Cabrillo Festival of Contemporary Music Orchestra and the Central City Opera. Sailer has been a conducting fellow with the Dale Warland Singers, the Kansas City Chorale, the Chicago Symphony Chorus, the Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's. She has collaborated as conductor or chorus master with singers William Warfield and Marilyn Horne and conductors Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop. Sailer was invited to conduct in the National Conducting Institute with the National Symphony Orchestra as a student of Leonard Slatkin. She also conducted performances of the festival chorus and orchestra at the Oregon Bach Festival under the tutelage of Helmuth Rilling. Catherine Sailer received the Doctor of Music with honors in conducting from Northwestern University and the Bachelor and Master of Music degrees in Piano Performance and Conducting from the University of Denver. She has served as Assistant Conductor of the Cheyenne Symphony Orchestra, the Denver Young Artists Orchestra and as Music Director of the Musica Sacra Chamber Orchestra. She is an active guest and festival conductor for choir and orchestra and her collegiate ensembles have appeared at Colorado Music Educator's Association and Southwest divisional conferences of the American Choral Director's Association.

COLORADO BALLET ORCHESTRA

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

1st Violin

Takanori Sugishita,
Concertmaster
Robyn Sosa
Gyongyver Petheo
Chris Menter
Stephanie Bork
Tori Woodrow
Robyn Julian
Leena Waite

2nd Violin

Margaret Soper-Gutierrez,
Principal 2nd
Britt Swenson
Mary Evans
Felix Petit
Regan Kane
Caitlin Stokes

Viola

Michael Brook, *Principal*
Stephanie Mientka
Lora Stevens
Andrew Krimm

Cello

Jeff Watson, *Principal*

Charles Lee

Sara Fierer
Erin Patterson

Bass

David Crowe, *Principal*
Yu-chen Yang
Jason Thompson

Flute

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

Piccolo

Elizabeth Sadilek-Labenski

Oboe

Lauren Blackerby, *Principal*
Kathryn Dupuy Simpson,
2nd

English Horn

Kathryn Dupuy Simpson

Clarinet

Michelle Orman, *Principal*
Heidi Mendenhall, *2nd*
April Johannesen, *3rd*

Bass Clarinet

April Johannesen

Bassoon

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

Contrabassoon

Brian Jack

Horn

Lauren Robinson, *Principal*
Sarah Ford, *2nd*
Matthew Scheffelman, *3rd*
Stuart Mock, *4th*

Trumpet

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

Trombone

Bron Wright, *Principal*
Robert Olds, *2nd*

Bass Trombone

Andy Wolfe

Tuba

Mike Dunn

Percussion

Peter Cooper, *Principal*
Carl Dixon
Nena Lorenz
Sean Case
Elizabeth Van Wert

Timpani

Mark Foster, *Principal*

Harp

Pamela Eldridge, *Principal*

Piano

Sara Parkinson, *Principal*

Celeste

Sara Parkinson, *Principal*

Orchestra Personnel

Manager

April Johannesen

COLORADO BALLET DANCERS

PRINCIPALS

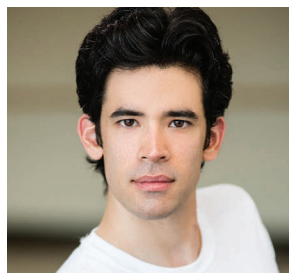
From left to right



Jennifer Grace *(she/her)*

Bozeman, Montana

Soloist in 2020, Principal in 2021



Mario Labrador *(he/him)*

Antioch, California

Soloist in 2021, Principal in 2021



Christopher Moulton *(he/him)*

Colorado Springs, Colorado

Corps de Ballet in 2010, Soloist in 2017,
Principal in 2023



Jonnathan Ramirez *(he/him)*

Cali, Columbia

Soloist in 2020, Principal in 2020

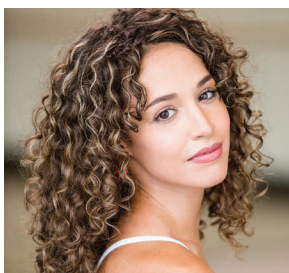


Asuka Sasaki *(she/her)*

Nagano, Japan

Corps de Ballet in 2005, Soloist in 2010,
Principal in 2017

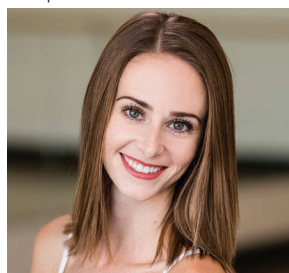
SOLOISTS



Leah McFadden

Dowagiac, Michigan

Apprentice in 2018, Corps de Ballet in
2019, Soloist in 2020



Jessica Payne *(she/her)*

San Clemente, California

Corps de Ballet in 2020, Soloist in 2022



Kevin Gaël Thomas *(he/him)*

Cannes, France

Apprentice in 2007, Corps de Ballet in
2009, Soloist in 2016



Sarah Tryon *(she/her)*

Sudbury, Ontario, Canada

Corps de Ballet in 2015, Soloist in 2021

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Colorado Ballet
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the company's *Dancer
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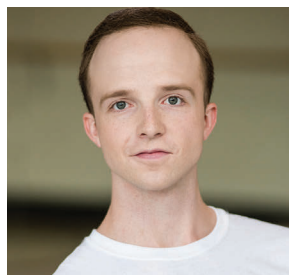
COLORADO BALLET DANCERS

DEMI-SOLOISTS



Mackenzie Dessens Studinski

(she/her) New Orleans, Louisiana
Apprentice in 2015, Corps de Ballet in
2017, Demi-Soloist in 2021



Bryce Lee (he/him)

Mission Viejo, California
Corps de Ballet in 2016, Demi-Soloist
in 2022



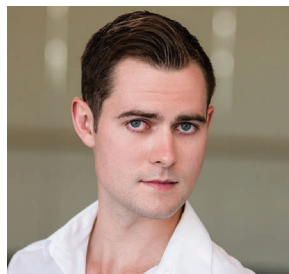
Ariel McCarty* (she/her)

Allen, Texas
Apprentice in 2018, Corps de Ballet in
2020, Demi-Soloist in 2022



Sean Omandam (he/him)

Fresno, California
Apprentice in 2005, Corps de Ballet in
2007, Demi-Soloist in 2019



Jeremy Studinski (he/him)

Broomfield, Colorado
Corps de Ballet in 2017, Demi-Soloist
in 2022



Alexandra Wilson* (she/her)

Highlands Ranch, Colorado
Apprentice in 2019, Corps de Ballet in
2020, Demi-Soloist in 2022

CORPS DE BALLET



Kenny Allen (he/him)

Denver, Colorado
Apprentice in 2022, Corps de Ballet
in 2023



Joshua Allenback (he/him)

Pueblo, Colorado
Apprentice in 2014, Corps de Ballet
in 2016



Catherine Aoki* (she/her)

Ogden, Utah
Apprentice in 2020, Corps de Ballet
in 2022

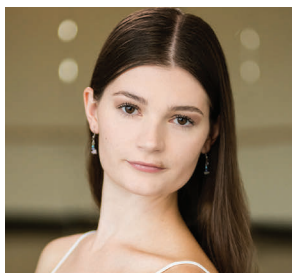


Cato Berry (he/him)

Seattle, Washington
Corps de Ballet in 2022

*Indicates training with Colorado Ballet Academy

COLORADO BALLET DANCERS



Alexandra Gilliom* (she/her)

Denver, Colorado

Apprentice in 2021, Corps de Ballet
in 2023



Sheridan Guerin (she/her)

Cedar Hill, Texas

Apprentice in 2020, Corps de Ballet
in 2022



Liam Hogan (he/him)

Houston, Texas

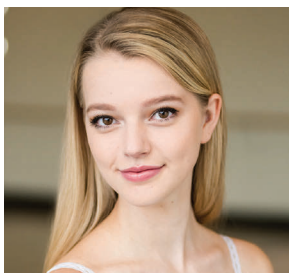
Apprentice in 2019, Corps de Ballet
in 2020



Ever Larson* (she/her)

Denver, Colorado

Apprentice in 2020, Corps de Ballet
in 2021



Catherine McGregor (she/her)

Jacksonville, Florida

Apprentice in 2020, Corps de Ballet
in 2022



Patrick Mihm (he/him)

Dubuque, Iowa

Apprentice in 2021, Corps de Ballet
in 2023



Christopher Mitchell (he/him)

Denver, Colorado

Corps de Ballet in 2021



Alexander Roy (he/him)

Chicago, Illinois

Apprentice in 2019, Corps de Ballet
in 2020



Sara Thomas (she/her)

Bucks County, Pennsylvania

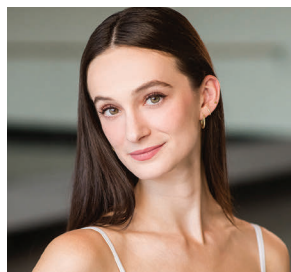
Apprentice in 2017, Corps de Ballet
in 2019



Cruz Vining (he/him)

Phoenix, Arizona

Corps de Ballet in 2023



Lily Bines (she/her)

Dallas, Texas

Apprentice in 2023

APPRENTICES

COLORADO BALLET DANCERS



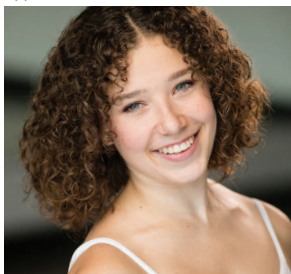
Mylie Buck *(she/her)*
Greeley, Colorado
Apprentice in 2023



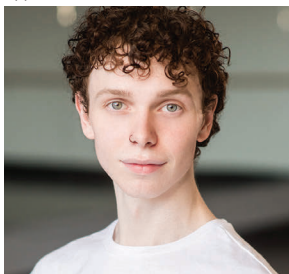
Leopold Foster *(he/him)*
Princeton Junction, New Jersey
Apprentice in 2023



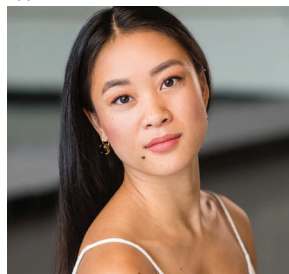
Stefanee Montesantos *(she/her)*
Hinsdale, Illinois
Apprentice in 2023



Sonata Ross* *(she/her)*
Fort Collins, Colorado
Apprentice in 2022



Tate Ryner* *(they/them)*
Littleton, Colorado
Apprentice in 2023



Lili Travaglia* *(she/her)*
Denver, Colorado
Apprentice in 2023



Learn more about the talented
Artists of Colorado Ballet

STUDIO COMPANY DANCERS



Photo by Andrea Flanagan

In alphabetical order: Camille Boggs, Noelle Burtschi, Ella Gozdzieski, Lily Hagan, Emmanuelle Hendrickson, Alexander Holms, Tiffany Hopkins, Brooke Janney, Chloe Kinzler, Heather Ludlow, Sarah Claire Martin, Poppy Martinez-Cox, Wyatt Mier, Rheana Montesantos, Keara Nichols, Nura Parikh, Calvin Peterson, Delaney Rea, Axel Rickard, Ryder Rickard, Ryan Smallwood, Caroline Sowers

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Giselle

Ellie Caulkins Opera House

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ACADEMY

Gil Boggs, Artistic Director

Erica Fischbach, Academy Director

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GUEST ARTISTS & DESIGNERS



Val Caniparoli, Choreographer

Val Caniparoli's versatility has made him one of the most sought-after American choreographers internationally. He is most closely associated with San Francisco Ballet, his artistic home for over 50 years. He first worked under the artistic directorship of Lew Christensen, and in the early 1980s, was appointed resident choreographer. He was appointed as a Ballet Master and Principal Character Dancer under Helgi Tomasson's Artistic Directorship and continued to create such internationally performed works such as *Lambarena*, *Ibsen's House*, *Connotations*, *Aria*, *Double Stop*, *Hamlet & Ophelia* and *Pulcinella* and is currently working with the company under the new Artistic Director leadership of Tamara Rojo. Caniparoli has contributed to the repertoires of more than 60 companies, including Joffrey Ballet, Finnish National Ballet, Royal New Zealand Ballet, Scottish Ballet, National Ballet of Canada, Kansas City Ballet, Boston Ballet, Hong Kong Ballet, Milwaukee Ballet, Alberta Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (resident choreographer 1993-97), Washington Ballet, Israel Ballet, Richmond Ballet, Louisville Ballet, Cincinnati Ballet, Singapore Ballet, Atlanta Ballet, State Theatre Ballet of South Africa, Alberta Ballet, and Tulsa Ballet (resident choreographer 2001-06). He has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and The Metropolitan Opera and several occasions with the San Francisco Symphony. Choreography for the esteemed American Conservatory Theater (A.C.T.), include *A Christmas Carol*, *A Doll's House*, *A Little Night Music*, *Arcadia*, and the creation, with Carey Perloff, of a new movement-theater piece, *Tosca Cafe*. One of his most popular ballets, *Lambarena*, was nominated for the Prix Benois de la Danse in 1997 for Best Choreography and was also featured on *Sesame Street* with dancers Lorena Feijoo and Lorna Feijoo. In 2015, Caniparoli co-choreographed, with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet. Caniparoli's full evening-length ballets include *Lady of the Camellias*, five different productions of *The Nutcracker* for Royal New Zealand Ballet, Louisville Ballet, Grand Rapids Ballet, Cincinnati Ballet, and Tulsa Ballet (co-created with Ma Cong), *Jekyll & Hyde* for Finnish National Ballet and *A Cinderella Story* choreographed to music of Richard Rodgers for Royal Winnipeg Ballet. Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theatre at Washington State University. He received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973, where he continues to perform as a Principal Character Dancer.



David Israel Reynoso, Set & Costume Design

Internationally renowned, scenic, costume, and exhibit designer; Obie Award-winning costume designer of *Sleep No More* (Boston, New York and Shanghai) and *The Burnt City* (London); His celebrated theatrical designs have been featured at The Finnish National Ballet, La Jolla Playhouse, The Old Globe, American Repertory Theater, American Conservatory Theater, Portland Center Stage, Arena Stage, Berkeley Rep, Seattle Rep, The Roundabout, Signature Theatre, among many others. He is the Founder of OPTIKA MODERNA and Creator of *La Lucha*, *Teatro Piñata*, *Portaleza*, *Las Quinceañeras*, and *Waking La Llorona*; Other work includes designs for Meow Wolf, Museum of Us, and New Children's Museum. davidreynoso.com.



Jim French, Lighting Designer

Jim French designs lighting for the performing arts and live events, with work seen in twenty five countries around the globe. Highlights of Jim's work in dance include over twenty five world premieres for San Francisco Ballet, nine seasons as resident designer for Cedar Lake Contemporary Ballet, and long running collaborations with choreographers Val Caniparoli, Pascal Rioult, and Amy Seiwert, with vertical dance company Bandaloop, and with Ballet West. At home in the San Francisco Bay Area, he has collaborated with Alonzo King Lines Ballet, Smuin Contemporary Ballet, Opera Parallele, Shotgun Players, Kronos Quartet, Joe Goode Performance Group, ODC Dance, Post:Ballet, SF Danceworks, Marin Theater Company, West Edge Opera, and has been house LD at SF Jazz. Favorite credits from further afield include Finnish National Ballet, American Ballet Theatre, Joffrey Ballet, Ballett Basel, Hubbard Street Dance Chicago, Nederlands Dans Theater, Pacific Northwest Ballet, Carte Blanche, Opera Ballet Vlaanderen, and LA Dance Project. Jim has designed lighting for the Global Climate Action Summit, and volunteers for Dancers Responding to AIDS and Bike East Bay.



Carey Perloff, Artistic Consultant & Dramaturge

Carey Perloff is a director, playwright, producer and educator who served as Artistic Director of American Conservatory Theater (1992-2018) and of Classic Stage Company, NYC (1988-1992). She has collaborated frequently with Val Caniparoli on such productions as *A Doll's House*, *A Christmas Carol*, *'Tis Pity She's a Whore* and *The Tosca Project*, a dance-theater piece co-created with Caniparoli. Perloff recently launched Tiny Theatricals, an online digital project featuring open rehearsals of classical plays for London's Digital Theatre Plus, and published *Pinter and Stoppard: A Director's View* (Bloomsbury Methuen 2022). As a playwright, Perloff's work includes *Vienna*, *Vienna*, *Vienna* (Finalist, Jewish Play Project); *Edgardo or White Fire* (commissioned by WTF); *If God Were Blue*; *Kinship*; *Higher*; *The Fit*. Recent directing: *The Lehman Trilogy* (Huntington Theater and Repertory Theater of St. Louis), *Home?* (Voices Festival, D.C.), *Ibsen's Ghosts* (Seattle Rep and Williamstown), *Pale Sister* (Gate Theater, Dublin), *Queens* (LJP), *Private Lives* (Stratford Festival), *A Thousand Splendid Suns*, *Merchant of Venice*, *The Oedipus Cycle* starring John Douglas Thompson. Author: *Beautiful Chaos: A Life in the Theater* (City Lights Press) 2016. careyperloff.com

GUEST ARTISTS & DESIGNERS



Maiqui Mañosa, Choreographer's Assistant & Stager

Maiqui Mañosa joined the Atlanta Ballet in 1980. She advanced to principal dancer where she was recognized for her performances in *Nutcracker*, *Sleeping Beauty*, *Giselle*, *Swan Lake*, Dennis Nahat's *Coppelia* as Swanilda, *Midsummer's Night Dream* as Titania, Eugene Loring's *Billy the Kid* as the Sweetheart, Lyn Taylor Corbett's *Escape*, Fernand Nault's world renowned *Carmina Burana* and *La Fille Mal Gardée* as Lizette. Ms. Mañosa received wide acclaim for her interpretation of Tom Pazik's *Romeo and Juliet* and his world premiere of *Madame Butterfly* with the Philippine Ballet Theater in the role of Cio-Cio-San. Pazik created this ballet for Maiqui. Atlanta Ballet's Director, Robert Barnett featured Maiqui in several Balanchine ballets, including the *Dark Angel* in *Serenade*, the *Siren* in *Prodigal Son*, *Tchaikovsky Pas de Deux*, *Four Temperaments*, *Allegro Brillante*, *Concerto Barrocco*, *Scotch Symphony*, *Square Dance*, *Stars and Stripes*, *Tarantella* and *Themes & Variations*. Ms. Mañosa was chosen to represent the Philippines in a cultural exchange program with China. Performing with the Central Ballet of China, she was warmly received and widely acclaimed by Chinese audience and critics. Ms. Mañosa was invited to work with the Singapore Dance Theater (SDT) as ballet mistress, where she staged Graham Lustig's *Cinderella*. Maiqui also worked with internationally renowned choreographers such as Val Caniparoli and John Paul Comelin. She returned to the United States and joined the faculty of Rock School for Dance Education where she became Principal Teacher. Currently, Ms. Mañosa stages ballets for Val Caniparoli both in the US and internationally. She has staged Mr. Caniparoli's works with American Repertory Ballet, Ballet West, Boston Ballet, Cincinnati Ballet, Finnish National Ballet, Kansas City Ballet, Los Angeles Ballet, Louisville Ballet, Milwaukee Ballet, Nashville Ballet, Nevada Ballet Theatre, Oregon Ballet Theatre, Orlando Ballet, Pennsylvania Ballet, Richmond Ballet, Sacramento Ballet, San Francisco Ballet, Singapore Dance Theater, Texas Ballet Theater and Tulsa Ballet. One of her more memorable experiences was in Moscow coaching Bolshoi Ballet's ballerina Anastasia Volochkova in Val Caniparoli's ballet *Lambarena*. She continues her guest teaching in summer workshops around the country.



Oğulcan Borova, Guest Stager

Oğulcan Borova was born in Turkey and recognized as the First Prize Winner at the 3rd National Rotary Clubs Dance Competition. His awards include a Bronze Medal at the Varna International Ballet Competition, Gold Medal at the New York International Ballet Competition, Gold Medal at the Seoul International Ballet Competition, and High Achievement Recognition from the Dokuz Eylül University, where he studied in the conservatory's dance department. From 2011-2015, he danced with The Joffrey Ballet, where he danced principal roles in the productions such as *Don Quixote*, *La Bayadere*, *Prodigal Son*, and *The Nutcracker*. Oğulcan returned to Cincinnati Ballet as a Ballet Master in 2015 and worked closely with Artistic Director Victoria Morgan. Following five seasons with Cincinnati Ballet, he pursued his career by joining the National Ballet of Finland as a Ballet Master in 2020, under the direction of Madeleine Onne. He has staged productions for companies such as Atlanta Ballet, Finnish National Opera & Ballet, Cincinnati Ballet, Oklahoma City Ballet, Los Angeles Ballet. Borova is Head of Studio Company and Ballet Trainee Program with the Joffrey Academy of Dance, official school of Joffrey Ballet since 2022. He is a recipient of a certificate from University of Notre Dame in Leadership and Management.



Makaila Wallace, Guest Stager

Makaila started her dance training at Boulder Ballet and Colorado Ballet before leaving home to study at the Royal Winnipeg Ballet in Canada at age 14. She also attended Bolshoi Ballet summer programs on full scholarship, and graduated with distinction. Makaila danced with the RWB company as an apprentice before moving to Stockholm, Sweden to join the Royal Swedish Ballet. There she had the opportunity to perform many lead roles including *Myrtha* from *Giselle* (staged and casted by Natalia Makarova). Makaila then returned to Canada and joined Ballet BC in Vancouver where she danced principal roles for over a decade. Dancing nationally and internationally her personal performance highlights have included works by choreographers Jorma Elo, Johan Ingar, Crystal Pite, Twyla Tharp, Lar Lubovitch, Aszure Barton, John Alleyne, Serge Bennathan, Jiri Kylian, Margie Gillis and Medhi Walerski among others. Once departing from Ballet BC as a full-time dancer, she joined their artistic staff as a rehearsal director (under the direction of Emily Molnar, artistic director of Nederlands Dans Theatre). Makaila has also acted as an assistant to Finnish choreographer Jorma Elo on a number of projects. These include setting his work *First Flash* on Ballet BC, coaching his pieces at the 2018 and 2024 Prix de Lausanne, and helping to stage his new work *Trigger*, *Touch*, *Fade* on Pennsylvania Ballet in 2019. She also joined him as an assistant for his full-length production of *Alice* in *Wonderland* set on the Finnish National Ballet (in both 2016 and 2019). In 2018 Makaila began the Gaga teacher training program in Tel Aviv, Israel and made a guest appearance with Ballet BC as Lady Capulet in Medhi Walerski's *Romeo and Juliet*. In 2022, Makaila danced alongside Colorado's own Robert Sher-Machherndl in his world premiere of *Wald and Vienna Vienna*. During the 2022-23 season, Makaila was invited to be ballet master with the Finnish National Ballet in Helsinki, Finland under the direction of Javier Torres, helping with productions by some of the world's leading choreographers including Val Caniparoli's *Jekyll and Hyde*. Currently, Makaila is an independent dance artist, teacher and coach living in Colorado.



Ramona Pansegrau, Kansas City Ballet Music Director

Kansas City Ballet Music Director and conductor Ramona Pansegrau came to Kansas City via the Boston and Tulsa ballet companies, where she held the positions of principal pianist, solo pianist, music director, and conductor. She has been called one of the best ballet pianists in the world. Robert Joffrey said of her ballet class, "The perfect music for every combination." She was principal pianist/solo pianist for 10 years at Boston Ballet and tenured keyboard for the Boston Ballet Orchestra for 15 years. Ms. Pansegrau was music director for the Ballet school at Jacob's Pillow for 15 years, pianist for the Aspen/Snowmass Dance Festival for 11 years and served as music director and conductor of eight International Ballet Competitions. As a piano soloist for ballet, she has performed the piano concerto of Tchaikovsky, Brahms, Gottschalk, Hindemith, and Chopin to name a few, performing with many symphony orchestras. Her arrangements of ballets are now in the repertoire of Western Australia Ballet, Charleston Ballet Theatre, Tulsa Ballet, Louisville Ballet, Washington Ballet, Ballet West, the San Carlo Opera House in Italy, NBA Ballet in Tokyo, Japan, and the Finnish National Ballet. The seven year collaboration with Val Caniparoli to bring the score of *Jekyll & Hyde* to life has been the thrill of a lifetime.

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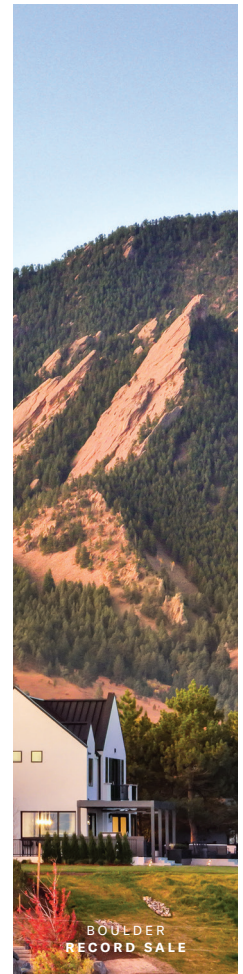
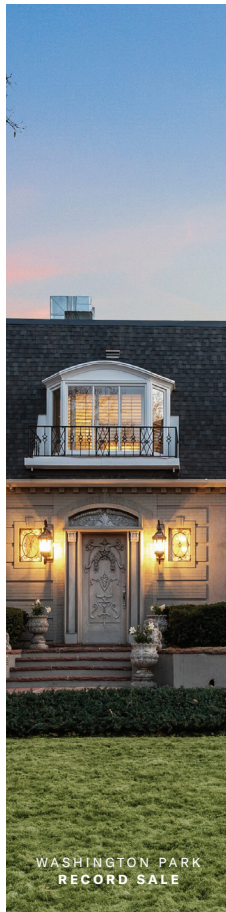
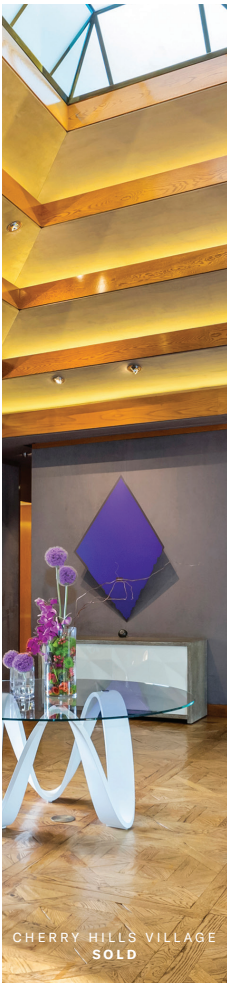
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