

ASPEN SANTA FE BALLET

newsnewsnewsnewsnewsnewsnewsnews 2016 SUMMER SEASON



Summer season
schedule inside!
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ASPEN SANTA FE BALLET

2016 SUMMER SEASON NEWS

- 04 ASFB Expands its Repertoire
- 06 Sponsor Profile
- 07 ASFB in Venice
- 08 2016 Summer Season
- 10 Samantha Klanac Campanile's Retirement
- 14 Special Events
- 17 Juan Siddi Flamenco Santa Fe at the Joyce Theater
- 18 Dancer Spotlight
- 19 Sponsor Listing



PHOTO: ROSALE O'CONNOR

ASPEN SANTA FE BALLET

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PHOTO: JANA CRUDER



Dear Friends,

Our 20th Anniversary Season is off to a whirlwind start and there's still much more to come. Aspen Santa Fe Ballet made its triumphant debut this March in Venice, Italy. With 25 of ASFB's loyal patrons in tow, we gave three performances at the Teatro Malibran, a 17th century jewel of a theater that's part of the larger Teatro La Fenice. It was a trip like no other! Also of note was the kick-off performance of our three-year residency at the spectacular new Valley Performing Arts Center at California State University in Northridge. The dancers delivered a knock-out performance and we're thrilled so many patrons were able to join us for the festivities!

Juan Siddi Flamenco Santa Fe also had a milestone debut this spring in New York City at the famed Joyce Theater. With seven performances to packed houses, it was an important milestone for Juan Siddi (pg 17). This engagement was the culmination of a tour that traveled through California and Hawaii. Just two years after joining the ASFB family, the success of this tour makes us very proud of the work that has been accomplished to date.

This summer, both companies will appear at Jacob's Pillow Dance Festival, one of America's premiere dance festivals. In celebration of our 20th anniversary and our long history at the Pillow, both ASFB and Juan Siddi Flamenco have been invited to open the festival, kicking off an eight-week lineup of elite dance companies from around the world.

Creativity plays an important role in our anniversary season as evidenced by the two different repertory programs on tap for ASFB's summer season. While this winter brought the premieres of two new commissions, this summer we unveil the company premieres of two existing master works: *Little mortal jump* by longtime collaborator Alejandro Cerrudo, and *Sleepless* by dance legend Jiří Kylián (pg 4).

We have so much to celebrate in this stellar anniversary year, making the success of our galas in Aspen and Santa Fe more important than ever. Please mark your calendars for July 17 in Santa Fe and July 29 in Aspen, and help us celebrate this milestone so that we may look ahead to a bright future (pg 9).

As we welcome new dancers to our fold—Łukasz Zięba, profiled in this issue (pg 18)—we also bid farewell to our longest standing company member, Samantha Klanac Campanile. Now in her fifteenth season with ASFB, she has not only thrilled audiences with her charismatic dancing, but has inspired many choreographers. Of the 45 ballets she has danced, 18 were created especially for her. We thank her for enriching our lives with her artistry. Please join us at the theater this summer for her final performances as we applaud her illustrious career (pg 10).

We owe our 20 years to your great enthusiasm and loyal support. We are humbled and grateful to have arrived at this milestone together.

Tom Mossbrucker

Jean-Philippe Malaty



Hubbard Street Dance Chicago in Alejandro Cerrudo's *Little mortal jump*

PHOTO: TODD ROSENBERG

Fine Collectors:

Aspen Santa Fe Ballet Expands Its Sterling Repertoire in Year 20

by Matt de la Peña

Tom Mossbrucker recalls coming of age in New York City's West Village. Aspen Santa Fe Ballet's artistic director had just been promoted to principal dancer for the Joffrey Ballet when Robert Joffrey, then the company's leader, began seeking repertoire from the venerable Frederick Ashton—works that required dogged hours of rehearsal time. It turned out that Joffrey had the tougher task. Several overtures later, he was able to convince Ashton that his young, vivacious company had the right mix of balance and personality to reconstruct his artistic puzzles. Countless persuasive hours paid off, as Joffrey eventually acquired the largest collection of Ashton works outside of the Royal Ballet.

"Every hair had to be in place, everything had to be right," says Mossbrucker, who remembers a particular Ashton rehearsal in which Joffrey's demeanor was markedly different from the effusive charm that defined his leadership. "Everything rests on the shoulders of the artistic director. I remember seeing him and absorbing that sense of urgency."

Urgency is one of the qualities that has helped Mossbrucker and Aspen Santa Fe Ballet go from asking small favors to fielding groundbreaking opportunities over the last 20 years. After inviting a handful of close friends to create original work for ASFB back in the early days of its inception, the company has grown to feature more than 30 commissioned works and 47 acquisitions in two short decades. Since its founding in 1996, the company has re-staged pieces by the crème de la crème of living choreographers including William Forsythe, Jorma Elo, Twyla Tharp, and Jiří Kylián, among others. The list grows this summer when the company presents Kylián's *Sleepless* and Alejandro Cerrudo's *Little mortal jump*, both debut works for local audiences.

Acquiring existing works from established choreographers is nothing new for ASFB. Lesser known is the process that company directors, choreographers, and dancers endure to bring them to regional stages. Unlike a commissioned project, the task of staging a pre-existing work is like culling together an assortment of exquisite paintings—not everyone



NDT II in Jiří Kylián's *Sleepless*

has the resources to get them. And like many collections, obtaining rare gems is not without obstacles: artistic licensing, choreographic approval, scheduling, and perhaps most importantly, whether it's the right fit for the dancers and the audience.

"A lot of times people tell us the works we perform look alike," explains Mossbrucker, noting that original projects tend to favor the sensibility of ASFB. One of the challenges of re-staging existing vocabulary is maintaining artistic integrity by staying true to the choreographer's original intentions, which, ironically, has greater potential for inspiring variety. When newly-appointed Alvin Ailey artistic director Robert Battle acquired Kylián's perennially popular *Petite Mort* in 2012 as part of a campaign to introduce Ailey patrons to new works by existing choreographers, the famously modern-based company was perceived as taking an artistic leap in favor of a style that some considered outside the Ailey brand. The bet paid off and *Petite Mort*—same steps and all—was seen in a fresh light.

Like Ailey, ASFB is giving its dancers (and its audience) an opportunity to expand their range while adding to the company's sprawling collection of prestigious titles, investing in works with marquee potential. "One of the things we try to do," Mossbrucker continues, "is differentiate ourselves by tackling works created on other companies, works that open up our repertoire and give us a chance to explore different possibilities."

In acquiring both *Sleepless* and *Little mortal jump*, Mossbrucker chose to rely on familiar sources: Kylián, whose repertoire has been featured in ASFB playbills (*Return to a Strange Land* and *Sechs Tanze*), and Cerrudo, a Mossbrucker favorite who has already produced two premieres for ASFB (*Last and Silent Ghost*). In *Sleepless*, a work for six dancers that Kylián has described as "moving—and being moved," the challenge will be to faithfully carry out the choreography with ASFB character. Cerrudo's *Little mortal jump*—a rich, enigmatic ensemble piece brimming with magical realism—will require ASFB to tap the wells of their thespian skills with no two actors (or dancers, in this case) being the same.

Adding yet another wrinkle to the fold, Cerrudo and Kylián (who no longer travels to re-stage his work) will be spending their days away from the studio, sending proxies to carry out their respective objectives. Enter former Hubbard Street dancer Pablo Piantino and Kylián confidante Urtzi Aranburu, who describes the task of re-staging existing works as a matter of discipline and amendment.

"I believe when you work with a dancer, you are not only teaching steps. You also learn how to treat and deal with each person," says Aranburu, a former company member with Nederlands Dans Theater. "They, we, everybody is different. Some are faster, some slower, tough, fragile. All those things can surprise you and you have to learn to work with them. It's a very interesting process."

For his part, Aranburu says Kylián requires a company to meet certain technical conditions before acquiring his works. When a director gets an existing ballet from Jiří Kylián, adds Aranburu, "it's an achievement and a gift for the dancers, the company, and the audience."

That gift is part blessing and adventure, says Cerrudo, who remembers one instance in which he was forced to relay his choreographic observations via Skype. Even in situations where Cerrudo has been present, he notes, the key has been to strike a careful balance between what the original cast creates and how others dancers choose to interpret it.

"One of the main things you have to do as a choreographer is let go," Cerrudo says, now in his seventh season as Hubbard Street's resident choreographer. "I need to stay true to the essence of the steps, but be open to a new personality. It might bring something different that wasn't there originally. I don't put my choreography above all else."

Luckily, he declares, there's nothing unfamiliar about ASFB and its pedigree. The acclaimed choreographer is confident that both *Sleepless* and *Little mortal jump* are poised to be the newest crown jewels of an enviable collection of artistic gems.

"You know who the dancers are, you know how they work, what they're capable of," Cerrudo says. "It's just fun. You're going to see something with a different life, a different soul. And that's wonderful."

ASPEN

Aspen Santa Fe Ballet

Program A
July 8 & 12 | 8:00pm

Program B
August 16 & 27 | 8:00pm

Aspen District Theatre

SANTA FE

Aspen Santa Fe Ballet

Program A
July 15-16 | 8:00pm

Program B
September 3 | 8:00pm

The Lensic,
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In a major company milestone, Aspen Santa Fe Ballet made its debut in Venice, Italy this March with three, enthusiastically-received performances in the historic Teatro Malibran, owned and operated by the famed Teatro La Fenice. ASFB patrons who traveled to Italy for the performances were treated to an exclusive itinerary jam-packed with tours and events. Special thanks to ASFB Trustee John Galante of SmartFlyer for planning our guests' experience. Long-time patron Sherry Wachs generously hosted an incredible dinner for ASFB dancers, staff, and patrons at a local restaurant and treated the dancers to a glass-making tour on the island of Murano. It was certainly the trip of a lifetime!



Sherry Wachs with dancer Pete Leo Walker



Executive Director Jean-Philippe Malaty, Founder Bebe Schwappe, and Artistic Director Tom Mossbrucker



Leslie Westreich with Trustee John Galante



Dancer Katherine Bolaños, Mara Robinson, and dancer Emily Proctor



2016 SUMMER SEASON

ASPEN



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET PROGRAM A

July 8 & 12 | 8:00pm

Generously underwritten by Bebe and David Schweppe

This summer, journey with Aspen Santa Fe Ballet to a dream-like world inhabited by mysterious characters in the company premiere of Alejandro Cerrudo's magical *Little mortal jump*, originally choreographed for Hubbard Street Dance Chicago in 2012. Program A also features the return of two ASFB-commissioned works: Fernando Melo's thought-provoking *Re:play* and Nicolo Fonte's jubilant *The Heart(s)pace*. This innovative, diverse program is one you won't want to miss!

"[ASFB] is ready for its Hollywood close-up."

— Los Angeles Times



PHOTO: ROSALIE O'CONNOR

DANCE FOR KIDS! ASPEN SANTA FE BALLET

July 9 | 4:00pm

Generously underwritten by Kelley and Mark Purnell

Get a sneak peek behind the curtain to see what life is like in a professional ballet company! This interactive, hour-long presentation will take children on an educational journey to learn about how dancers train, from dancing in pointe shoes to learning how to partner. Kids will also enjoy a special performance of Nicolo Fonte's jubilant *The Heart(s)pace* and get a chance to meet the dancers of Aspen Santa Fe Ballet!



PHOTO: ROSALIE O'CONNOR

DANCE FOR KIDS! JUAN SIDDI FLAMENCO SANTA FE

July 21 | 4:00pm

Generously underwritten by Les Dames d'Aspen

This summer, take your kids on an interactive journey to Spain! Learn the fundamentals of flamenco dancing, from the use of castanets and fans to intricate clapping and footwork, and then enjoy a lively performance by the dancers and musicians of Juan Siddi Flamenco Santa Fe. Children of all ages are sure to be fascinated by this centuries-old art form.



PHOTO: ROSALIE O'CONNOR

JUAN SIDDI FLAMENCO SANTA FE

July 21 | 8:00pm

Generously underwritten by Les Dames d'Aspen

Hot on the heels of their debut at New York City's Joyce Theater, Juan Siddi Flamenco returns to Aspen for an exclusive one-night-only summer performance! Lead dancer and Artistic Director Juan Siddi infuses his choreography with the flavor of his artistic roots in Barcelona and Granada. This fiery ensemble of 14 dancers and musicians—many hailing from Spain—delivers a bold theatrical experience for aficionados and flamenco newcomers alike.

"For all the pain inherent in the tradition of flamenco, there is also comfort on display here, sweat and joy."

— Culture Vulture



PHOTO: ROSE EICHENBAUM

L.A. DANCE PROJECT

August 4 | 8:00pm

Generously underwritten by Esther Pearlstone

L.A. Dance Project (LADP) is an artist collective founded in 2012 by renowned choreographer and dancer Benjamin Millepied (of *Black Swan* fame) with the idea of creating new work and reviving seminal collaborations from influential dance makers. In its Aspen debut, LADP will present a program that includes Millepied's own *Trilogy (III)* and *Hearts & Arrows*, alongside modern dance icon Martha Graham's *Duets*. Also on the program is *Helix* by America's most in-demand young choreographer, Justin Peck.

"[LADP] deserves high praise for attracting young audiences with contemporary works that challenge perceptions..."

— Los Angeles Times



PHOTO: PAUL B. GOODE

PAUL TAYLOR DANCE COMPANY

August 13 | 8:00pm

Generously underwritten by Les Dames d'Aspen

Choreographer Paul Taylor is the greatest living pioneer of America's indigenous art of modern dance. At an age when most artists' best work is behind them, Mr. Taylor continues to win public and critical acclaim for the vibrancy, relevance, and power of his creations. In the company's return to Aspen, PTDC will perform a variety of works showcasing the breadth of Taylor's career and its influence on emerging choreographers, including his masterpiece, *Promethean Fire*.

"The greatest of today's choreographers, the most imaginative and disconcerting in any genre."

— The New York Times



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET PROGRAM B

August 16 | 8:00pm

Generously underwritten by Carolyn Powers

Always raising the bar when it comes to contemporary ballet performance, Aspen Santa Fe Ballet unveils the company premiere of choreographic master Jiří Kylián's *Sleepless* alongside Alejandro Cerrudo's *Silent Ghost*, an ASFB-commissioned ballet that premiered last summer and has since toured to much acclaim. Rounding out the program is the energetic and infectious *Huma Rojo* by Cayetano Soto, a recent commission on the occasion of ASFB's 20th anniversary that will have you dancing in your seat!

"Aspen Santa Fe Ballet delivers with pulse-quickenning power."

— Ottawa Citizen



PHOTO: JORDAN CURET

ASPEN SANTA FE BALLET PROGRAM B

ENCORE! - August 27 | 8:00pm

Generously underwritten by Carolyn Powers

FAREWELL PERFORMANCE!

Celebrate the retirement of ASFB's longest-standing company member, Samantha Klanac Campanile, now in her fifteenth season! This encore performance will be your last opportunity to see this beloved dancer in action at home in Aspen. Program B features seminal choreographer Jiří Kylián's *Sleepless*, Alejandro Cerrudo's 2015 ballet for ASFB, *Silent Ghost*, and Cayetano Soto's *Huma Rojo*, choreographed and premiered in February 2016 on the occasion of ASFB's 20th anniversary. This eclectic, wide-ranging program is the perfect showcase for an extraordinary dancer you won't want to miss!

SANTA FE



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET PROGRAM A

July 15 - 16 | 8:00pm

This summer, journey with Aspen Santa Fe Ballet to a dream-like world inhabited by mysterious characters in the company premiere of Alejandro Cerrudo's magical *Little mortal jump*, originally choreographed for Hubbard Street Dance Chicago in 2012. Program A also features the return of two ASFB-commissioned works: Fernando Melo's thought-provoking *Re:play* and Nicolo Fonte's jubilant *The Heart(s)pace*. This innovative, diverse program is one you won't want to miss!

"[ASFB] is ready for its Hollywood close-up."

— Los Angeles Times



PHOTO: ROSALIE O'CONNOR

JUAN SIDDI FLAMENCO SANTA FE

July 10, 19 & 23 | 8:00pm

Hot on the heels of their debut at New York City's Joyce Theater, Juan Siddi Flamenco returns to Santa Fe for three summer performances! Lead dancer and Artistic Director Juan Siddi infuses his choreography with the flavor of his artistic roots in Barcelona and Granada. This fiery ensemble of 14 dancers and musicians—many hailing from Spain—delivers a bold theatrical experience for aficionados and flamenco newcomers alike.

"For all the pain inherent in the tradition of flamenco, there is also comfort on display here, sweat and joy."

— Culture Vulture



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET PROGRAM B

September 3 | 8:00pm

FAREWELL PERFORMANCE!

Celebrate the retirement of ASFB's longest-standing company member, Samantha Klanac Campanile, now in her fifteenth season! This performance will be your last opportunity to see this beloved dancer in action at home in Santa Fe. Program B features seminal choreographer Jiří Kylián's *Sleepless*, Alejandro Cerrudo's 2015 ballet for ASFB, *Silent Ghost*, and Cayetano Soto's *Huma Rojo*, choreographed and premiered in February 2016 on the occasion of ASFB's 20th anniversary. This eclectic, wide-ranging program is the perfect showcase for an extraordinary dancer you won't want to miss!

Summer season schedule announced!
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PHOTO: SHAREN BRADFORD

Reflecting on a 15-Year Career:

Samantha
Klanac Campanile
to Retire from ASFB

by Jessica Moore

When you've spent half of your lifetime working closely with one company, the idea of moving on is intimidating at best. After 15 years with Aspen Santa Fe Ballet, Samantha Klanac Campanile has the honor of being the most longstanding member of the group. She has wowed audiences on stages around the world, inspired leading choreographers to create new ballets on her, and set the bar for what makes an ASFB dancer. As the company celebrates its 20th anniversary, the time has also come for her to transition into another phase of her life. This summer's performances in Aspen and Santa Fe will be the last opportunity to see her perform on home stages.

As she trades in the bright lights and jet-setting ways of an ASFB company member for a more grounded, family-oriented lifestyle, Samantha reflects on what has been an incredible adventure. Read on to hear from Samantha in her own words.

On her career with ASFB...

I still remember my audition for the company in New York City like it was yesterday. A somewhat clueless 18-year-old, the world put me at the right place at the right time. I had a feeling that my life was about to change, but what I didn't realize was that Tom and Jean-Philippe would surpass every one of my dreams as a dancer. It is hard to fully express the gratitude I have for these talented, generous men who changed my life and opened up the world to me in a way I never thought possible.

I compartmentalize my time at ASFB into three generations. During the early years, the company was full of founding members and I was the baby learning the sheer pride, work ethic, loyalty, and joy that went into starting this company. The 'touring/growing' years, which I consider the bulk of my career, were a time of growth both for myself and for the company. In more recent years, I have become a senior member of the company. I thought this phase would be the least rewarding, however, it



PHOTO: ROSALE O'CONNOR

has been beyond inspiring. The amount of talent that surrounds me as I leave this company is outstanding. It's comforting to know that I'm leaving as the group is stronger than ever.

On what brought her back year after year...

What's kept me motivated to keep dancing is that I've continued to feel artistically challenged and encouraged to grow and change. ASFB has a way of creating an accepting and honest environment for its dancers, which I believe is the biggest gift an artist can receive. I have a sense of pride and loyalty to the company because I truly believe in it. Tom, Jean-Philippe, the choreographers and teachers they invite, and every single one of my colleagues over the years have contributed to who I became as a dancer and, more importantly, who I am as a person.

My colleagues are my family. I feel that I have been through everything with some of the past and current company members. Early on, Ebs [Katherine Eberle Bolaños] and I sort of became that strong support system for one another. We lovingly refer to each other as 'work wives,' but she really is like a sister to me and has taught me what it means to be a good friend. The daily laughs, the hard work, the support, the advice, and even the tears, will be missed tremendously.

On finding the right time to retire...

I'm not sure there is ever a right time to end something that has brought you so much joy. It feels a little bit like ripping off a Band-Aid, but you just have to trust it will be ok and not leave a scar. In September my husband, Nick, and I will celebrate our five-year anniversary. Although Nick has always been a constant supporter of my career, the demands of dance have forced him to share me in some ways. We have hopes of starting a family and realistically, as a 33-year-old woman, there is a timeframe for doing that. Progressing in my personal life has been a major driving force

A Few of Her Favorite Things

With longevity in the company comes an extensive list of repertoire. Samantha has performed over 45 ballets with ASFB, 18 of which were created on her.

Favorite Ballets: *Huma Rojo* and *Uneven* by Cayetano Soto, *The Heart(s)pace* by Nicolo Fonte, *Sechs Tanze* by Jiri Kylian, *Petal* by Helen Pickett, *1st Flash* by Jorma Elo, *Like a Samba* by Trey McIntyre, *Sans Detour* by Dominique Dumais, *Life Forms* by Jacopo Godani, and *Chameleon* by Itzik Galili.

Favorite Role: I have fond memories of dancing "Girl from Ipanema" in *Like a Samba*. That music will always bring a smile to my face.

Favorite Choreographers: Nicolo Fonte (7 ballets), Cayetano Soto (5 ballets), and Jorma Elo (4 ballets).



PHOTO: ROSALE O'CONNOR

in prompting me to make the decision to retire. I'm very excited to enter a new phase of life with Nick, and I am so thankful he has had an opportunity to experience a part of me that I care about so deeply. We will both always look back to the ASFB years so fondly, but we're also delighted to see what is in store for us as a family. Lucky for me, Nick is also a pretty good dance partner, so if I can't be onstage anymore, at least I'll still have somebody to dance with, even if it's just in our kitchen.

On this summer's final performances...

I am so appreciative that I get to experience a 'final show' with the company in both Aspen and Santa Fe. We will be closing the program with *Huma Rojo* by Cayetano Soto, his most recent commission for ASFB's 20th anniversary celebration. I have always felt exceptionally connected to Cayetano's movement; his works have offered me tremendous fulfillment over the years and it makes me very happy to take my final bows with his work. *Huma Rojo* is one of my favorite ballets and I know it will become a classic for ASFB.

I'm also looking forward to early summer's Program A where we will perform Nicolo Fonte's *The Heart(s)pace*. My first ASFB-commissioned work I ever danced was a creation by Nicolo: *The Same Wall*, in 2002. I am forever grateful for Nicky, not just for his ballets, but for his friendship; he was instrumental to my joining ASFB in the first place, so if it weren't for him, I wouldn't be talking about my final performance right now! He has been a pillar for me throughout my career and I am grateful I still get to be a part of his works in my last summer. (And yes, Nicolo, you still make me nervous).

I am trying not to look at my final program as the pinnacle of my career, but instead as a celebration of the last 14 years with this organization and for all of those who have been a part of it. Although I am looking forward to it, I can also say it will be really tough for me to be on stage knowing it is the last time. If you are at that show, I apologize in advance for the tears; they are only out of gratitude for all that this company and this community has given me.

On future plans...

In the immediate future I am trying to embrace the fear of the unknown and allow myself to feel uncomfortable in the freedom. I have a few ideas and projects in the works that will allow me to maintain a presence in Aspen, and I am open to any new opportunities that may present themselves. Starting a family is a priority, however, I know I will need to have another creative outlet to feel personal fulfillment as well.

Being a part of ASFB is all I have ever known in my adult life, which makes it so hard to imagine future plans that don't involve this company. While there are many unknowns right now, I can confidently say that I plan to always stay connected to this company that I know and love so much. I find comfort and excitement in the thought of being in the audience for future performances and being ASFB's #1 fan as this company continues to grow and inspire.

Join us for Samantha's final performances at home with Aspen Santa Fe Ballet.

Aspen

August 27 | 8:00pm
Aspen District Theatre

Santa Fe

September 3 | 8:00pm
The Lensic, Santa Fe's Performing Arts Center



PHOTO: ROSALIE O'CONNOR

On the eve of Samantha Klanac Campanile's retirement, current and former members of the ASFB family have chimed in with their thoughts and well wishes.

Is there anyone more through-and-through beautiful than Samantha? She's got this stunning exterior physicality, and then within a minute of talking to her, one realizes that even her outer beauty pales in comparison to the soul contained within. It's like sunshine through gold when she dances, an inside-outside all-around grace. When Samantha's on stage I just can't watch anyone else.

- Brooke Klinger DelGrasso, former ASFB company member

Samantha brought to ASFB an unusual combination of super-model looks paired with a powerhouse physicality. Both ethereal and athletic - serene, yet bursting with intensity. This unusual duality made her a favorite with choreographers and audiences.

- Tom Mossbrucker, ASFB Artistic Director

The first time I walked inside of the ballet studio at ASFB, I immediately spotted a beautiful young lady; her name was Samantha. Over the years, I've had the privilege to create some of my signature ballets for her. To describe her artistry is like describing an universe full of shining stars: she is one of a kind. Besides working with an incredible dancer, I have found a great friend as well. I will miss her dancing and if, one day, I walk into the ASFB studios and she is not in the company, I will close my eyes and remember everything she has given to me. I love you Sam and wish you all the best for your future.

- Cayetano Soto Ramirez, Choreographer

I will always think of *It's Not About the Numbers* when I think of Samantha onstage. As a dancer, you experience so many emotions while dancing, and to be able to share them with someone else is a gift to be cherished and remembered. I will always picture Samantha's beautiful face when we saw each other and smile at the memory of being with her, dancing together, feeling the elation and the exhaustion, and loving every second of it.

- Katie Dehler, former ASFB company member

Samantha is not only a talented, beautiful, and dedicated dancer, she is most importantly a wonderful person. Her energy is infectious, her smile is genuine, and her heart is pure. Thank you Samantha for all that you have shared with us.

- Seth DelGrasso, former ASFB company member

I am truly excited for Samantha as she transitions out of dance and into a new phase of her life. Samantha is a force, a presence on the stage that is not only honest and intoxicating, but has a freedom that I aspire to one day attain.

- Katherine Eberle Bolaños, ASFB company member

Since first meeting Samantha when she was a student at SUNY Purchase, I have watched her grow over the years and become an artist. She has danced every work of mine in the company since she joined and I have thoroughly enjoyed creating on her. Apart from the nitty gritty of collaborating with her on my ballets, I have also loved just spending time with her. She's smart and all around a lovely person and that translates in her dancing too. We have always had a lot of fun together in the studio. We laugh a lot while we're working and I tease her to death, but that really is a sign of the utmost respect and affection I have for her as a person and an artist. At this point I can't separate the two; she will always be seen in my eyes as this gorgeous creature that I was lucky enough to have helped push along just as much as she has inspired me over the years.

- Nicolo Fonte, Choreographer

Samantha I wish you would not retire yet, but I wish you all the best in whatever your heart is taking you. Thank you for being a bottomless well of joy of dance and having fun at work and still be really focused and get things done. Your joy and love of the process and life is so catchy, beautiful and inspiring, I thank you for letting me be part of that in creating all those ballets and just working together in the studio, will miss you very much.

- Jorma Elo, Choreographer

Van Cleef & Arpels partnered with Aspen Santa Fe Ballet to celebrate the opening of their exquisite, new Aspen boutique on the Hyman Avenue Mall. Van Cleef & Arpels opened its first boutique in 1906 on Place Vendome in Paris, and is known for its exceptional jewels and timepieces. Aspen Santa Fe Ballet thanks Soledad Hurst, Melony Lewis, and the Baroness Myriam Ullens de Schooten for hosting the event and their efforts in making it a success.

Van Cleef & Arpels



Jeanne Sanchez and Ignacio Muñoz of Van Cleef & Arpels with ASFB Development Manager Kaitlin Windle



Van Cleef & Arpels CEO of Americas, Alain Bernard, with dancers Samantha Campanile and Katherine Bolaños



Genevieve de Patoul and Sistie Fischer with Sheri Sack of Van Cleef & Arpels Aspen



Event co-host Melony Lewis with Ken Sack of Van Cleef & Arpels Aspen and Ramona Bruland



Samantha Campanile and Katherine Bolaños inspecting jewels from the Maison Place Vendome atelier



ASFB Trustee Kelley Purnell with Executive Director Jean-Philippe Malaty and dancer Sadie Brown

PHOTOS COURTESY NANCY MAYER / ASPEN SOJOURNER

How better to celebrate Aspen Santa Fe Ballet's Venice debut than a Venetian Masquerade? Aspen area patrons got into the spirit, joining the company for a Venetian-inspired dinner with music and dancing, graciously hosted and sponsored by L'Hostaria Ristorante. Regional Italian wines donated by Of Grape & Grain complemented the meal. An Italian-themed silent auction raised additional funds to support Aspen Santa Fe Ballet's debut in Venice.

Aspen Santa Fe Ballet wishes to thank Tiziano Gortan of L'Hostaria and his outstanding staff for creating a truly memorable evening. Additional and sincere thanks go to Of Grape & Grain and the following generous auction donors:



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Trustee Rachel Zimmerman with her husband Paul



Ginni Galicinao, Trustee Kelley Purnell, and Mark Purnell



Artistic Director Tom Mossbrucker and Board President Judith Steinberg

Aspen Santa Fe Ballet launched a three-year residency at Valley Performing Arts Center with its April 16 performance at the spectacular Northridge, CA theater. This unique partnership will bring ASFB to the L.A. area for three consecutive years and includes the commissioning of new work by L.A.-based choreographers.

ASFB board vice president Jay Lerner and his wife Bobette hosted a welcome dinner at their lovely L.A. home the night prior to the Northridge performance. L.A. area guests then joined Aspen and Santa Fe trustees and patrons the following night in the beautiful, sun-filled atrium of Valley Performing Arts Center for a special pre-performance dinner to celebrate the new partnership.

Aspen Santa Fe Ballet thanks its event hosts, Lita Warner Heller, Toni and Jim Kaplan, Bobette and Jay Lerner, Mona Look-Mazza, Carolyn Powers, Kelley Purnell, and Carrie Wells. ASFB's Northridge performance of newly commissioned work by Alejandro Cerrudo, Fernando Melo, and Cayetano Soto garnered rave reviews from the *Los Angeles Times* who declared the company "ready for its Hollywood close-up."



Anita Mann, Artistic Director Tom Mossbrucker, Gloria Kaufman, and Executive Director Jean-Philippe Malaty



Jean-Philippe Malaty, choreographer Cherice Barton, Tom Mossbrucker, and VPAC Executive Director Thor Steingraber



Carolyn Powers and Scott Barbour



Molly Purnell, Trustee Barbara Gold, and Mike Roberts



Valley Performing Arts Center at California State University Northridge



Karen Sayler, Rose Look, Trustee Mona Look-Mazza, Rose Gaynor, and Nicole Gaynor



National Council members Lita Warner Heller, Carrie Wells, and Susan Marx



Gary and Cherna Gitnick, Michael & Jill Erman, Bobette Lerner, Trustee Jay Lerner, Rita Gorcso



M.E. Purnell, Andrew Cowan, and Trustee Kelley Purnell



Tom Paalman, Trustees Toni Kaplan and Leah Paalman, Nick Lincoln, and Trustee Tony DiLucia at the home of Bobette and Jay Lerner



Trustee Leah Paalman and Tom Paalman



Dancer Katherine Bolaños, Bobette Lerner, Ambiorix Ramos, Julissa Rudnick, dancer Sadie Brown, and Randy Rudnick

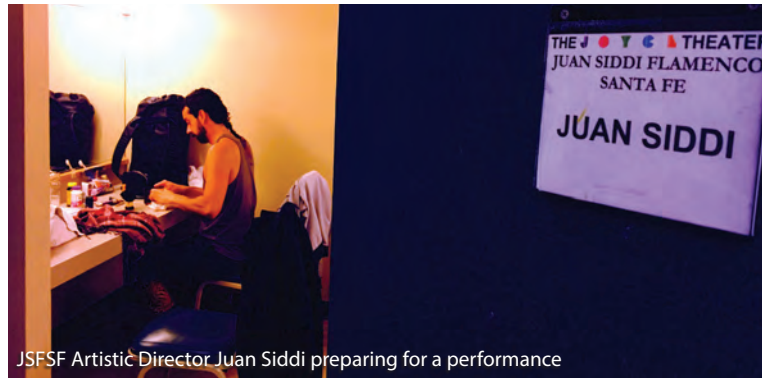


Ricardo Sanchez and Trustees Keith Gorges and Leigh Moiola

After completing a sold-out tour of theaters around Hawaii, Juan Siddi Flamenco Santa Fe headed to the bright lights of New York City for the company's debut at the Joyce Theater. Over the course of the week, JSFSF gave seven performances for receptive NYC audiences and taught a flamenco masterclass at the Joyce's DANY studios. JSFSF also enthralled 500 local public school children with a special outreach performance.



JSFSF dancers Illeana Gomez and Radha Garcia with NYC school children



JSFSF Artistic Director Juan Siddi preparing for a performance



JSFSF company members in front of the Joyce Theater



Spotlight: Łukasz Zięba

by Jessica Moore

Łukasz Zięba has already been wowing Aspen Santa Fe Ballet audiences since his turn as the jack-in-the-box in *The Nutcracker* this past December. Since then, he's firmly established his presence in the company, originating a role in Cayetano Soto's *Huma Rojo* and stepping into the other repertory for ASFB's winter home seasons and on tour. A native of Kraków, Poland, Zięba graduated from L'Art de la Danse Cracow Dance Academy before receiving a full scholarship to study at The Ailey School in New York City. His extensive background includes summer studies with Springboard Danse Montreal and Complexions Contemporary Ballet. Before joining ASFB, Zięba danced with The Metropolitan Opera Ballet for two seasons.

As the company prepares for its upcoming summer seasons in Aspen and Santa Fe, let's take a moment to learn more about one of our newest dancers!

What is your earliest memory of dance?

My very first memory of dance comes from video clips of MC Hammer. In terms of classical ballet, my earliest memory is a performance of *Swan*

Lake by the Moscow City Ballet in my early teens. At that point I had already been taking dance classes, but mostly hip-hop and modern dance. Although I did start my dance training with modern, contemporary, and hip-hop, many of my teachers suggested that I should enroll in ballet school so that I could enhance and strengthen the other dance techniques that I had already been studying. I sort of reversed order of dance training one would usually expect; most dancers start with ballet and then proceed to other techniques.

When did you decide you wanted to pursue dance, specifically ballet, as a career?

I started taking dance classes at the age of 17. As I progressed in my dance training quite quickly in comparison to other students, my ballet teacher, Mrs. Monika Mysliwiec (Director of L'Art de la Danse Cracow Dance Academy), decided to coach me so I could become a professional dancer. She became my mentor and helped me prepare for The Ailey School audition. Ballet was never a path that I thought wanted to pursue although I truly love it, respect it, and appreciate it.

Since my first dance experiences, I have always loved contemporary and modern dance and have found myself drawn to something more edgy and alternative than traditional, classical dance. The reason I trained and practiced ballet was to get stronger for the dance path that I truly wanted to follow, and it did strengthen and help me a lot—that's why I love ballet. Prior to moving to New York to study at The Ailey School, I worked in the world of commercial dance performing with music artists and in music videos and commercials. One of the most exciting gigs that I got to do was perform with Grace Jones at the opening ceremony for the FIFA World Congress in Zurich, Switzerland.

What first drew you to ASFB?

I first found out about ASFB when I moved to NYC in 2014 and started exploring the dance scene in the United States. The clearest image of this company that I had in my head was of beautifully trained dancers executing contemporary movements with classical approach. That mirrored what I was always striving for during my dance training.

Had you ever spent time in Colorado before moving out here for the company?

I'd never spent any time in Colorado prior to moving there, but I like exploring and discovering new, unknown places.

What's your ideal next vacation?

I've always dreamt of spending some time in Peru. I think that destination could make an interesting and fun vacation.

What profession do you think you would pursue if not dancing?

I spent my entire childhood playing all kinds of different sports, but mainly artistic gymnastics where I competed as a junior national team member. Early on, I also considered tennis and skiing as a possible professions since I was doing well in competitions, but those were childhood ideas. Besides sports, my other passion is for graphic design and computer science in general.

What's currently on your playlist?

Anything from electronic music artists like Nicolas Jaar, Bonobo, SBTRKT, and Chet Faker to some contemporary classical music beasts like Philip Glass, Max Richter, or Nils Frahm.

Where do you see yourself 20 years from now?

I see myself in Hawaii sipping a perfectly chilled vodka with lemon on the rocks. Just two rocks is enough.

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Juan Siddi FLAMENCO SANTA FE

ON TOUR

BECKET, MA

Jacob's Pillow Dance Festival
June 23 - 26, 2016

RENO, NV

Artown Festival
July 27, 2016



FOR MORE INFORMATION VISIT:

www.aspensantafeballet.com

PHOTOS: ROSALIE O'CONNOR

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PHOTO: ROSALIE O'CONNOR