

ASPEN SANTALINI BALLETT

2019 / 2020 Touring Season



Aspen Santa Fe Ballet History



Alexander Ekman's *Tuplet*

PHOTO: RHYS COZENS

Ballet's dynamic story in the American West

In 1996, Aspen Santa Fe Ballet Founder Bebe Schweppe invited Tom Mossbrucker and Jean-Philippe Malaty to create a ballet company in Aspen. A unique, multidimensional arts organization developed rapidly from the ballet school Schweppe had established in the Rocky Mountains.

"Bebe's vision for Aspen to have its own ballet company was the project of a lifetime," says Malaty, ASFB's Executive Director. "We embarked together on a serendipitous adventure. More than twenty years later, the connection between the dancers and our two communities is deep and inextricable."

Forging a new frontier

The company began modestly with seven dancers. Growth was organic. Friends in the field – Gerald Arpino, Trey McIntyre, Septime Webre, Dwight Rhoden – offered start-up repertoire. Moses Pendleton's highly popular *Noir Blanc* was a seminal event for the young ASFB. It launched a tradition of commissioning new works. An open, exploratory style emerged as Mossbrucker and Malaty tapped the creative scene in Europe where classical ballet was breaking from its boundaries. The athletic and adventurous American dancers found themselves at a crossroads of dance history. The divide between ballet and modern dance was dissolving.

Innovative business model

In 2000, the Aspen, Colorado-based ballet company forged a dual-city relationship with Santa Fe, New Mexico, broadening its scope and lending crucial revenue diversification. Under this hybrid business model, a roster of arts activities takes wing year-round in both cities. Performance, education, presentation, and community outreach all join in the mix. Within this innovative structure, ASFB celebrated its 20th anniversary season in 2016.

New commissions

ASFB's mission places the highest priority on developing new choreography and nurturing relationships with emerging

choreographers. The company fostered the early careers of now in-demand global dance makers like Nicolo Fonte (nine commissioned Fonte works in the ASFB repertoire), Jorma Elo (four commissioned Elo works), Edwaard Liang, Jacopo Godani, Helen Pickett, Cayetano Soto, Alejandro Cerrudo, and others. Works by late 20th century masters – William Forsythe, Jiří Kylián, Twyla Tharp – round out the repertoire.

"We value building relationships with choreographers who become integral to the company. The natural beauty of our surroundings has a profound impact on creativity and our choreographers find it inspiring to create here," says Mossbrucker, ASFB's artistic director.

National reputation

Based for over twenty years in the American West, ASFB now sits at the vanguard of its field, brandishing a strong national reputation. Repeat engagements at the American Dance Festival, Harris Theater for Music and Dance, Jacob's Pillow Dance Festival, Joyce Theater, The Kennedy Center, Saratoga Performing Arts Center, and Wolf Trap testify to the company's popularity and ability to please audiences. Overseas, ASFB has embarked on international tours to Brazil, Canada, France, Greece, Guatemala, Israel, Italy, and Russia. Premier funders – National Endowment for the Arts, New England Foundation for the Arts / National Dance Project, Joyce Foundation, Shubert Foundation, Wolf Trap Foundation, Jerome Robbins Foundation, and Princess Grace Foundation – have supported ASFB's growth.

Accolades into the future

Aspen Santa Fe Ballet enters its third decade with an undiminished creative drive. New dancers, new dance voices, and a solid infrastructure characterize the company. The ever-evolving Aspen Santa Fe Ballet looks to a bright future with energy and optimism.

From the Directors

Dear Presenters,

Now in its third decade, Aspen Santa Fe Ballet remains at the forefront of American contemporary dance. We are grateful for the long history we have with so many of you, and we are excited to share all that lies ahead.

We are proud to be making repeat appearances in some of our most loyal markets: Dallas, Scottsdale, Denver, and Purchase. Our yearly residency at the stunning Soraya, formerly Valley Performing Arts Center, has happily been extended for an additional season. In March, Aspen Santa Fe Ballet will make its ninth appearance at the Joyce Theater in New York before embarking on a two-week tour of Israel that will include performances in Tel-Aviv, Jerusalem, Modiin, and Haifa.

Due to the overwhelming response to our dazzling collaboration with pianist Joyce Yang, we have extended the touring availability for this program through the fall of 2019. This curated evening features Fernando Melo's charming blockbuster *Dream Play*, Nicolo Fonte's enthralling *Where We Left Off*, and *Half/Cut/Split*—a brand-new commission by Boston Ballet's choreographer-in-residence, Jorma Elo.

We are honored to announce that we have added Alexander Ekman to our prestigious roster of today's greatest choreographers. His 2012 work, *Tuplet*, is a swift, pulsating, tour-de-force for six dancers, utilizing a score created in collaboration with the dancer's own rhythmic impulses, employing their bodies as percussive instruments to explore the question: what is rhythm?

Cornerstone works that showcase our illustrious roster of choreographers including Cayetano Soto, Alejandro Cerrudo, Jiří Kylián, Cherice Barton, and others, remain available for touring.

We thank you for embracing our forward-looking vision and bringing ASFB to your community. We are grateful to our stalwart presenting partners and look forward to introducing Aspen Santa Fe Ballet to new audiences.



Tom Mossbrucker
Artistic Director



Jean-Philippe Malaty
Executive Director





Aspen Santa Fe Ballet and pianist Joyce Yang perform Jorma Elo's *Half/Cut/Split*

Preparing a World Premiere

By Andrew Travers

Originally published
March 22, 2018 with the headline:

"Pianist Joyce Yang, choreographer Jorma Elo
and the dancers of Aspen Santa Fe Ballet
prepare world premiere"

Courtesy of *The Aspen Times*

She's a world-class pianist whose concerts at the Aspen Music Festival and School have become can't-miss summer events over the past 12 years. He's a world-renowned choreographer whose works have been a cornerstone of the Aspen Santa Fe Ballet repertoire over the past two decades.

Together with the locally based company, Joyce Yang and Jorma Elo have crafted a ballet adaptation of Robert Schumann's "Carnaval" that makes its world premiere Saturday at the Aspen District Theatre.

Titled "Half/Cut/Split," the new work is the centerpiece of a three-ballet program that will feature Yang's accompaniment on all three pieces. It marks the first time Aspen Santa Fe has produced an entire evening of dance performed to live piano. Along with the new piece, Yang will also provide live accompaniment for Jiri Kylian's "Return to a Strange Land," set to the music of Leos Janacek, and Nicolo Fonte's "Where We Left Off" with a score by Philip Glass.

This much-anticipated collaboration between two of Aspen's most revered artists began with Yang, who loves dance and had a wild idea.

The Grammy nominee, Van Cliburn International Piano Competition silver medalist, Avery Fisher Career Grant recipient and much in-demand concert pianist is also a devoted ballet-goer. She has long wanted to find a way to collaborate with a choreographer and had been in talks with the Philharmonic Society of Orange County about partnering with a dance company for something new. The idea for this project began taking form a few years ago when she saw Aspen Santa Fe Ballet perform at the Joyce Theatre in New York.

"I was like, 'This is it exactly!'" Yang recalled last summer on the tail end of two weeks working and rehearsing in the Aspen Santa Fe studio. "This would be my dream scenario, to work with them, because they are so versatile."



PHOTO: ROSE EICHENBAUM

Through the Aspen Music Festival, she met with Aspen Santa Fe Ballet directors Jean-Philippe Malaty and Tom Mossbrucker. It was not the usual way to embark on a new ballet, but they were excited to work with Yang.

"Usually it's the ballet company or choreographer going after the musician, not the other way around," Malaty said.

The ballet directors immediately suggested Jorma Elo as an ideal collaborator for the pianist. Elo plays the piano himself and is known for the deep connections between music and movement in his works.

He and Yang met for the first time last spring, over a piano, at Steinway Hall in New York to discuss Yang's ideas about Schumann, "Carnaval" and its possibilities. They clicked creatively and got to work.

"Carnaval" is at times joyful, and has notes of humor in it, but it's also about Schumann's psychic pain and his struggle with mental illness. The composer suffered from multiple personality disorder and composed as various personalities. Elo strove to capture that duality in the dancers' movement, aiming to find the tension between joy and madness.

"There's an underlying stressful, unpleasant place in this music," Elo said. "That's there all the time. So, how can I make choreography to match that and maybe enhance that even more?"

Subtitled "Little Scenes on Four Notes," Schumann's piano piece consists of 24 short and distinct movements. Each has its own tempo and temperament, meant to represent carnival characters alongside some of Schumann's personalities. This unusually hectic and scattershot structure posed a challenge, and presented an apparent structure, for Elo's choreography. He has crafted sort of mini-ballets, in 11 distinct sections, for each of the movements (Yang compared them to skits on "Saturday Night Live") while trying to make them cohere.

"That's how the music is written, in these split-personality sequences," Elo said. "But there should be something more unifying from the whole."

Yang has been playing "Carnaval" at recitals over the past 10 years and has studied its labyrinthine intricacies and mysteries deeply. But seeing how the Aspen Santa Fe dancers react to the music — with a dancer's visceral and physical response, rather than a musician's analytical ear — has changed the way she hears it.

"They're making me do new things every day," she said. "I don't even think of it the same way anymore. It's transformed so much. ... It's a new landscape to familiar music. It's mind-boggling to me."

"It's as if somehow he can slow down time in his mind and create one move at a time. It's like watching some weird miracle happen day after day."

—Joyce Yang, Pianist

Watching Elo work with the dancers, Yang said, was also a revelation. She studied closely as he made adjustments on dancers and gave them steps and movements — often working in silence for long periods — and then she was amazed when she began playing and found those movements worked perfectly in time with Schumann's music.

"It's as if somehow he can slow down time in his mind and create one move at a time," said an astonished Yang. "It's like watching some weird miracle happen day after day."

Elo also made some inspired choices incorporating the pianist and the piano into his dancers' movement. At one point in "Half/Cut/Split," Aspen Santa Fe Ballet company member Anthony Tiedeman leans against Yang's piano and gazes at her for several beats, then drops his head comically onto the piano housing. This moment of whimsy, breaking down the wall between the worlds of the musician and the dancers, drew audibly gleeful gasps from a small audience at an open rehearsal Wednesday.

For Elo, Aspen has long been a place of creative discovery. He has worked with some massive companies through the years, including New York City Ballet and the Bolshoi Ballet. Collaborating with the smaller company in Aspen and finding new ideas here has been key to Elo's practice.

"It's like a cocoon of creative space," Elo said of Aspen Santa Fe Ballet. "There is little distraction when you are in this room, and when I'm in Aspen in general."

Schumann's "Carnaval" — dense and complex and filled with drama on its own — provided its own unique puzzles to solve for the choreographer. Contemporary dance choreographers often seek out minimalist music for their works, music that can safely drift into the background during performance. Schumann's "Carnaval" is not that kind of music.

"Composers tend to go toward Philip Glass, where there is just a basic landscape to build on," Elo explained, adding dryly: "So this has been my nightmare. But a beautiful nightmare. I'm totally fascinated by this and I'm in bliss with my nightmare."

ASPEN SANTA FE BALLET

2018/2019 WINTER TOUR DATES

September 8

Biarritz, France

October 26-27

Dallas, TX

November 10-11

Denver, CO

December 8-9

Aspen, CO

December 15-16

Santa Fe, NM

January 19

Northridge, CA

February 16

Aspen, CO

February 23

Santa Fe, NM

March 2

Scottsdale, AZ

March 5

Fort Collins, CO

March 16

Purchase, NY

March 20-24

Joyce Theater
New York, NY

March 27-30

Tel Aviv, Israel

March 31

Modiin, Israel

April 3

Jerusalem, Israel



ASPEN SANTA FE BALLET

2019/2020 TOURING REPERTOIRE

Aspen Santa Fe Ballet's repertoire, ranging from accessible to sophisticated, resonates with energy and eclecticism. A house-style emerges across this diverse dance menu, layering American athleticism on a base of European refinement. The company's identity is tethered to its repertoire, which speaks a complex language, challenges audiences, and advances the art form.

Since its inception, ASFB has been deeply committed to commissioning new works. Of the 35 ballets created since 1996, many are by world-

leading choreographers whose important first assignments came from ASFB. Numerous ballets have gone on to grace the repertoires of renowned dance companies. Nurturing lasting relationships with dance makers is a company hallmark. Among the choreographer-collaborators creating multiple works on ASFB are Alejandro Cerrudo, Jorma Elo, Nicolo Fonte, Trey McIntyre, Moses Pendleton, and Cayetano Soto.



PHOTO: JORDAN CURET

Dream Play

ASFB Commissioned Work

Choreography: Fernando Melo

Music: Eric Satie

Premiere: July 8, 2017

Underwritten by: Kelley and Mark Purnell

Specialized technical requirements:

Black marley. Venue must be able to fly out an 11ft tall video screen. ASFB to provide projector, screen, video camera, and all required cabling. Touring availability is limited due to cargo truck requirement.

Run Time: 21 mins



PHOTO: ROSALIE O'CONNOR

Eudaemonia

ASFB Commissioned Work

Choreography: Cherice Barton

Music: Nick Cave & Warren Ellis, Jimmy Durante, Michael Jurin, Chronomad, Diana Kazakova, David Darling

Premiere: February 18, 2017

Underwritten by: Toni and James Kaplan and Younes and Soraya Nazarian Center for the Performing Arts

Specialized technical requirements:

Grey marley

Run Time: 22 mins



PHOTO: MICHELE CARDAMONE

Half/Cut/Split

Choreography: Jorma Elo

Music: Robert Schumann

Premiere: April 5, 2018

Underwritten by: Aspen Music Festival & School, The City of Aspen, Orange County Philharmonic Society, and Bunni & Paul Copaken

Specialized technical requirements:

100' of 1" bottom pipe. Four (4) 8" 2K fresnels.

Additional requirements:

Ms. Yang is an endorsed Steinway performer and must play on a 9' Steinway Grand Piano amplified through the house PA. The show piano will need to be tuned before tech rehearsals and touched up before the each performance. Ms. Yang will also need a separate piano backstage, ideally in a dressing room or warmup room, as a warm up piano. This piano can be of any make or model as long as it is not electric.

Run Time: 32 mins



PHOTO: ROSALIE O'CONNOR

Huma Rojo

ASFB Commissioned Work

Choreography: Cayetano Soto

Music: Ray Barretto, Nat "King" Cole, Xavier Cugat and His Orchestra, Abbe Lane, Pérez Prado and His Orchestra

Premiere: February 13, 2016

Underwritten by: Grinspoon / Troderman family, in honor of Harold Grinspoon, and Jacob's Pillow Dance.

Specialized technical requirements:

Grey marley

Run Time: 18 mins



PHOTO: ROSALIE O'CONNOR

Silent Ghost

ASFB Commissioned Work

Choreography: Alejandro Cerrudo

Music: Dustin Hamman, King Creosote & Jon Hopkins, Ólafur Arnalds, Nils Frahm

Premiere: July 10, 2015

Underwritten by: New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

Specialized technical requirements:

4 moving lights with CMY color mixing, shutter capability, and zoom of at least 40deg (Martin Viper Performance or similar), heavy haze, blackout with openings at quarters and center

Run Time: 20 mins



PHOTO: ROSALIE O'CONNOR

Sleepless

Choreography: Jiří Kylián

Music: Dirk Haubrich, composition based on Wolfgang Amadeus Mozart, Glass Harmonica + Quartet, Adagio K 617

Premiere: November 11, 2004, Nederlands Dans Theater II

ASFB Premiere: August 16, 2016 – First North American production.

Underwritten by: Toby Devan Lewis

Specialized technical requirements:

Grey marley. Load bearing grid with the ability to rig up to 10 chain motors. This will be used to construct the hanging wall and the German masking, provided by ASFB. Touring availability is limited due to cargo truck requirement.

Run Time: 26 mins



PHOTO: ROSALIE O'CONNOR

Tuplet

Choreography: Alexander Ekman

Music: Mikael Karlsson, Victor Feldman, "Fly Me To The Moon"

ASFB Premiere: July 7, 2018

Underwritten by: Toni & Jim Kaplan and Orli & Bill Staley

Specialized technical requirements:

Two (2) dedicated non-dim 15 amp circuits for the onstage projectors. 2 additional onstage dimmable circuits for custom handheld S4 Pars (provided by ASFB). 1 special electric that has live moves and variable trims. Six (6) DS circuits for footlight birdies.

Run Time: 20 mins



PHOTO: ROSALIE O'CONNOR

Where We Left Off

ASFB Commissioned Work

Choreography: Nicolo Fonte

Music: Philip Glass

Premiere: February 11, 2011

Underwritten by: Toby Devan Lewis

Specialized technical requirements:

White cyc, black scrim, overhead and ground row cyc lights. ASFB will provide high-shine marley

Run Time: 23 mins

For further information regarding technical requirements for these pieces, as well as other general company information, please see our tech rider at www.aspensantafeballet.com

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M E E T T H E D A N C E R S



KATHERINE BOLAÑOS

Katherine Bolaños, a native of Oklahoma City, is in her thirteenth season with ASFB. Katherine began her professional career with Ballet Oklahoma where she remained for seven years performing mostly classical roles. As a guest artist with the Los Angeles Ballet Ensemble, she toured extensively in Taiwan and China.

"I love the partnering in contemporary work and moving in a way that's very slow, expressive, and creature-like. I enjoy rehearsing in the studio as much as performing on stage. The studio gives the freedom to grow artistically. On stage I feel like I'm in a different world."



SADIE BROWN

Sadie Brown, now in her fourth season with Aspen Santa Fe Ballet, began to dance in her hometown of Evansville, Indiana. She also studied at the Boston Ballet School, The Harid Conservatory, and the Walton School for Girls in Grantham, England. Sadie performed for three seasons with the Grand Rapids Ballet and as a guest artist with Evansville Dance Theater, Evansville Ballet, and Michigan Classic Ballet. Her guesting with Ballet Bratislava took her to Slovakia and Austria.

"Dance allows me to explore emotions on such deep levels. When it's time to perform, all those emotions come out. There is no better feeling than to have such free expression."



JENELLE FIGGINS

Jenelle Figgins joins Aspen Santa Fe Ballet from Dance Theatre of Harlem. The Washington D.C. native began training at the historic Jones-Haywood School of Ballet and Duke Ellington School of the Arts. She then won a full scholarship to Dance Theatre of Harlem's Kennedy Center residency. After earning a BFA with honors from SUNY Purchase, she attended Springboard Danse

Montreal. Jenelle is a 2014 recipient of the Princess Grace Award.

"I want to continue to learn by pairing movement with aspects of humanity. There is so much self-discovery in collaboration – and being part of a creation process makes me happy."



SEIA RASSENTI WATSON

Seia Rassenti danced with Flamenco Y Mas as a youngster in Arizona, then trained in classical ballet with Linda Walker at the Tucson Regional Ballet. After graduating from the Kirov Academy of Ballet in Washington, DC, she danced with North Carolina Dance Theater where she worked with Dwight Rhoden. Seia is in her eighth season with ASFB.

"I feel most comfortable in the contemporary mode. I trained classically because I knew it would help me become a better dancer. But I really love the freedom and personal expression of the work we do here. I found my niche."



AUSTIN REYNOLDS

Austin Joseph Reynolds is originally from Detroit, Michigan. He joined Aspen Santa Fe Ballet in June 2017 after graduating from The Juilliard School. Before that, he trained at Interlochen Arts Academy in theatre and dance, as well as various summer programs such as Springboard Danse Montreal, Hubbard Street Dance Chicago, and the San Francisco Conservatory

of Dance. Austin has had the pleasure of performing the repertoire of master choreographers Jiří Kylián, Alexander Ekman, and Ohad Naharin, as well as in new creations by Jennifer McQuiston Lott, Zvi Gotheiner, and Fernando Melo.

“I am grateful to join a company that commissions new work and, with that, I am excited to make new discoveries alongside this inspiring group of individuals.”



ANTHONY TIEDEMAN

Anthony Tiedeman, recently graduated from The Juilliard School, brings to Aspen Santa Fe Ballet his exposure to works by master choreographers Merce Cunningham, Paul Taylor, and Jose Limon. In a special honor, Anthony was invited to join Lar Lubovitch Dance Company for its 2014 Joyce Theater performances. A New Jersey native, Anthony has traveled abroad for summer intensives at Springboard Danse Montreal and Nederlands Dans Theater.

“When I first saw Aspen Santa Fe Ballet at the Joyce, I was blown away by the intense physicality and strong, yet beautiful, technique. It’s a balance I try to bring to my own dancing.”



JOSEPH WATSON II

Joseph Watson II, now in his eighth season with Aspen Santa Fe Ballet, began formal dance training at TWIGS (To Work In Gaining Skills), a respected after-school program in his home town of Baltimore. After graduating from the Baltimore School for the Arts, Joseph attended The Juilliard School, earning his BFA in dance. He was a member of North Carolina Dance Theatre prior to joining ASFB.

“I try not to overthink a performance. I just tell myself that I’m about to go on stage to do what I love. I love the zen feeling I get when I’m out there.”



EVAN SUPPLE

Evan Supple, a native of Toronto, Ontario, trained at Elite Danceworx before moving on to earn a B.F.A. from Marymount Manhattan College, Class of 2016. While at Marymount, he danced in works by Dwight Rhoden, Paul Taylor, Aszure Barton, Desmond Richardson, and Alexandra Damiani. He also toured internationally as a member of the Nikolais-Louis Dance Theatre in

2013. Additionally, Evan was featured soloist in the closing ceremony of the 2015 Pan-Am Games. He spent summers with Complexions, Canada’s National Ballet School, and Springboard Danse Montreal.



PETE LEO WALKER

Pete Leo Walker, is in his second season with Aspen Santa Fe Ballet following five seasons with Charlotte Ballet, where he performed a diverse repertoire of neoclassical and contemporary works. A native of Jacksonville, FL, Pete began training at Dansations Performing Arts Center and continued at the Nutmeg Conservatory for the Arts. Pete is a 2011 recipient of the Princess Grace Award. In 2013 he was featured as one of Dance Magazine’s “Top 25 to Watch.”

“My mom was a part of the Rock Steady Crew in Brooklyn. She taught me to pop and lock, so contemporary classical ballet is the closest to my heart—with a technical element.”



JENNY WINTON

Jenny Winton, a newcomer to Aspen Santa Fe Ballet, began ballet at the San Francisco Ballet School and trained there on full scholarship, performing featured children’s roles throughout the years. In 2008 she was invited to join the second company of the Pennsylvania Ballet and, in 2009, she joined The Joffrey Ballet in Chicago, where she danced for five years. After competing as a

Senior Soloist in the 2014 International Ballet Competition at Jackson, MS, Jenny then shifted gears to tour the country for two years performing the role of Penny in Dirty Dancing. Jenny’s work ranges from dance to theater to television, including a co-starring role in the first season of CBS’ *BULL*.

“Aspen Santa Fe Ballet’s repertoire has so much integrity and range that I knew it would allow me to use all of my tools, from theater to ballet.”

ASPEN SANTA FE BALLET



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