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whichever direction  
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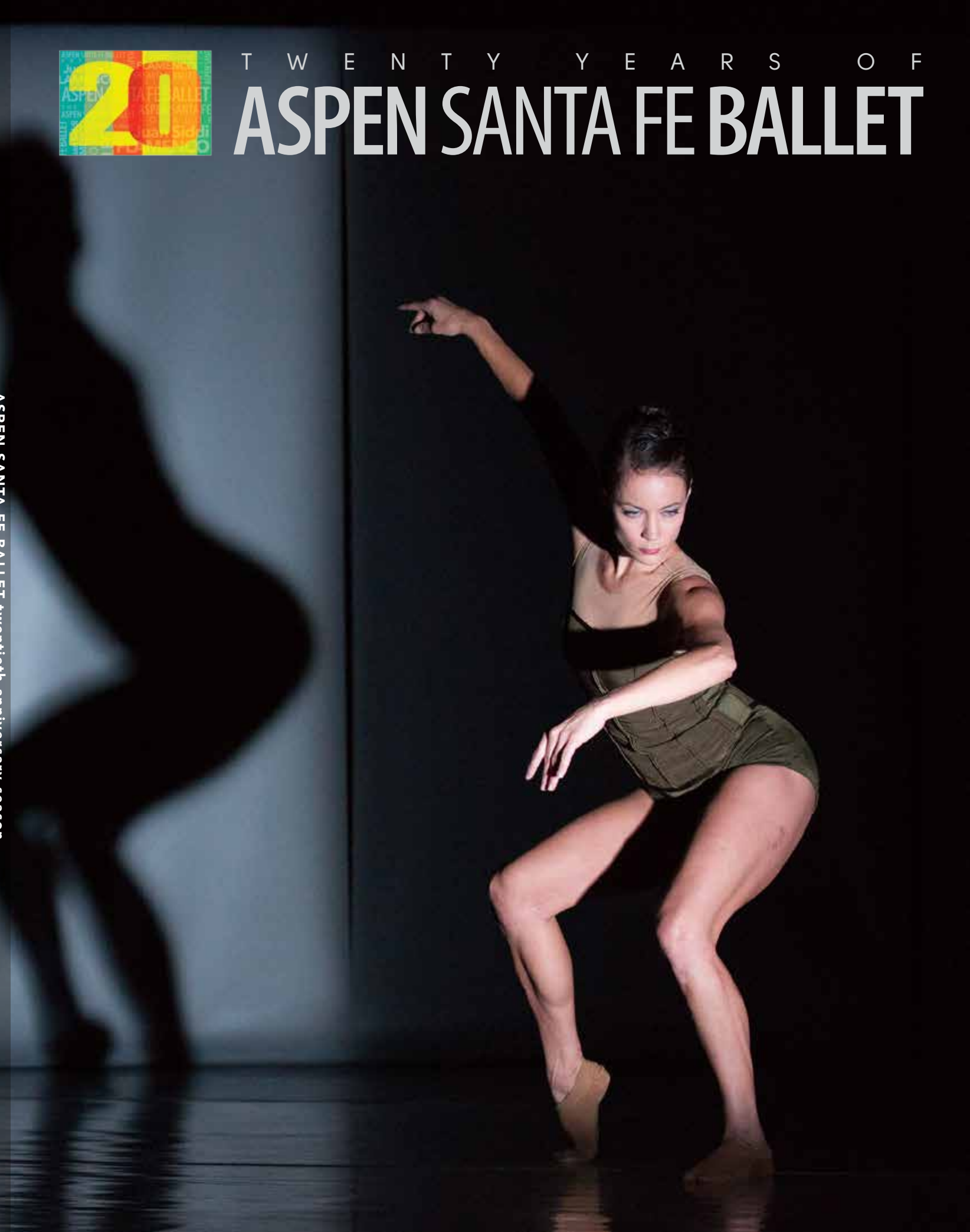
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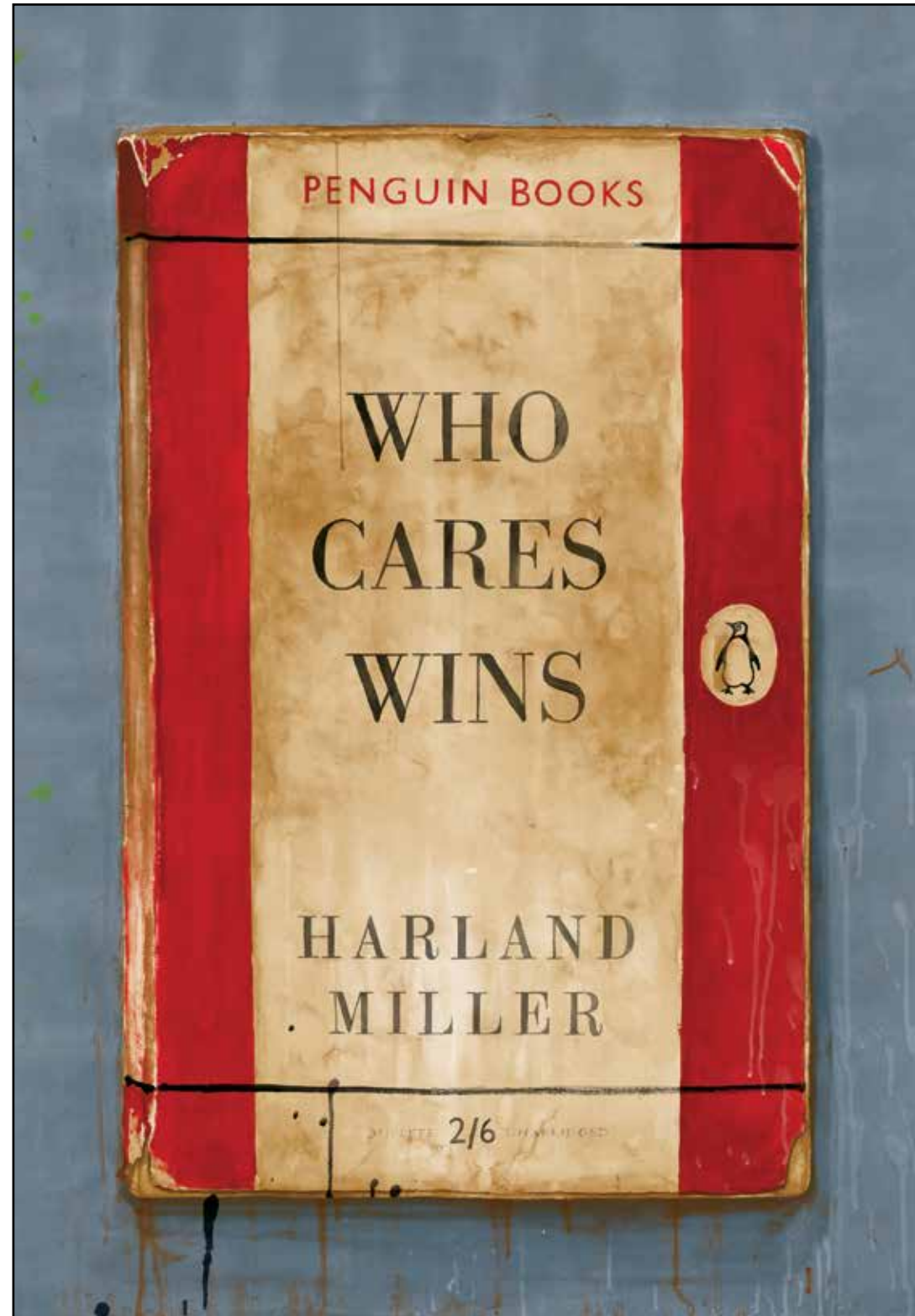
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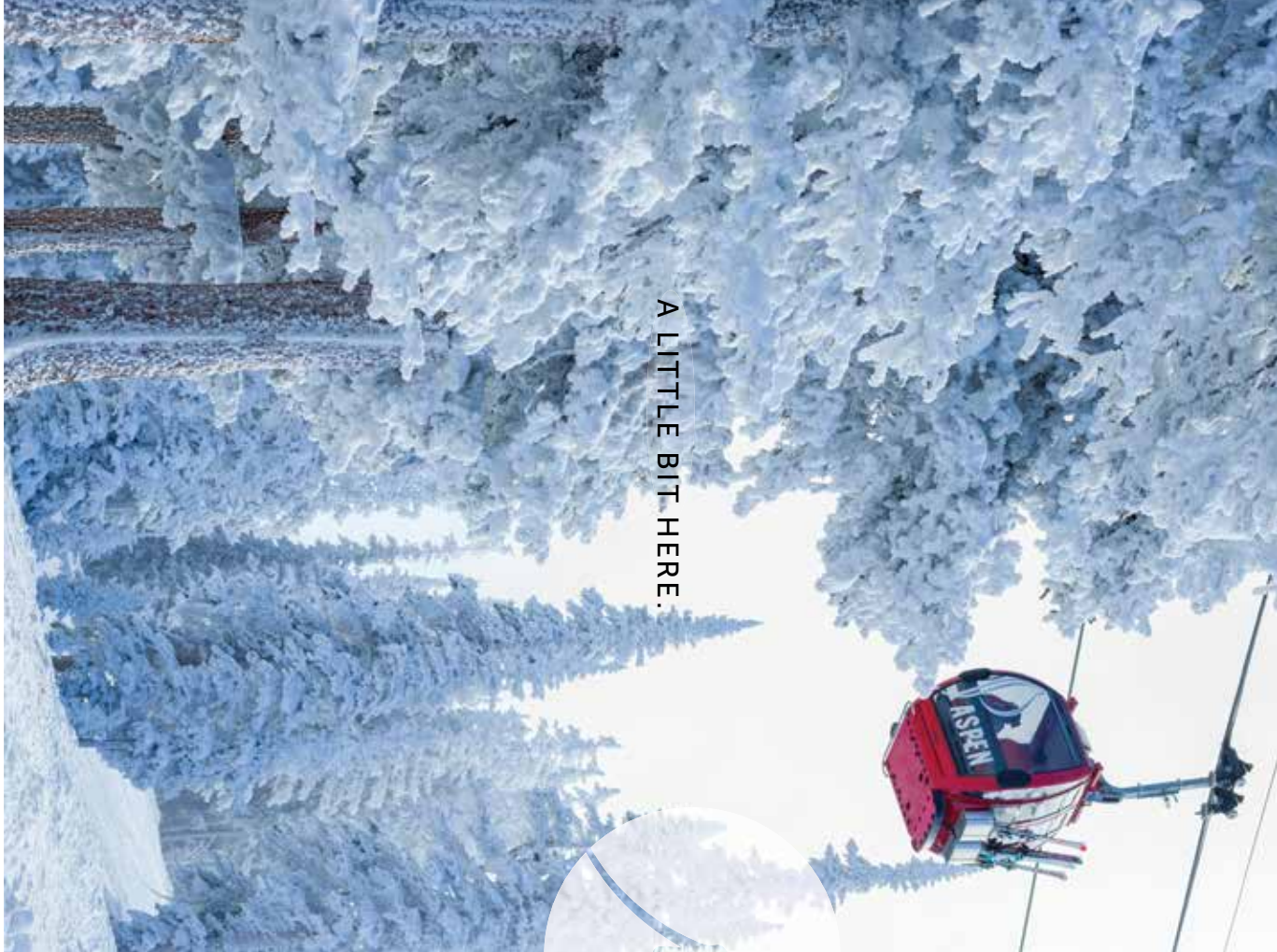
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# FROM THE DIRECTORS

## Dear Friends,

If this is your first time seeing Aspen Santa Fe Ballet, welcome! We are thrilled you are here to discover one of America's foremost contemporary ballet companies. If you are one of our many seasoned fans, we are eternally grateful for your loyal patronage. In addition to hours of rehearsal, talent, passion, and creativity, you are the driving force that makes this performance possible.

It is with tremendous momentum that we are celebrating ASFB's 20th anniversary. Our long history of creating innovative new work continues this season with our latest choreographic discovery, Cherice Barton. Canadian-born and based in Los Angeles, Barton is pushing our dancers in new directions for her ASFB choreographic debut. We are proud to be the first American dance company to commission this talented choreographer. Also new this year will be a second work by the Brazilian choreographer Fernando Melo, whose strong creative voice continues to gain notoriety in dance and theater circles. Last season's *Re:play* – Melo's first work for ASFB – garnered unanimous critical acclaim around the country.

Aspen Santa Fe Ballet maintains a high profile nationwide and this upcoming touring season is no exception. With performances in 15 cities this year, from Philadelphia to Los Angeles, Miami to New York City, ASFB remains at the forefront of American dance.

Not only do we bring innovative contemporary dance to audiences across the country and the world, The School of Aspen Santa Fe Ballet and Aspen Santa Fe Ballet Folklórico impact the lives of children in our home communities. Over 600 students from Aspen to Rifle and throughout the greater Santa Fe area take advantage of our educational programs and performance opportunities.

We truly appreciate your loyalty and enthusiasm and we thank you for your applause and support over the last two decades. If you are not already a donor, we invite you to join the many individuals and foundations that support ASFB. Your valuable support allows us to continue producing high-quality dance performances while serving as a proud arts ambassador for the cities of Aspen and Santa Fe around the world and changing the lives of children through dance education and outreach at home.



PHOTO: ROSALIE O'CONNOR

Tom Mossbrucker

Jean-Philippe Malaty

Cover photo by Rosalie O'Connor



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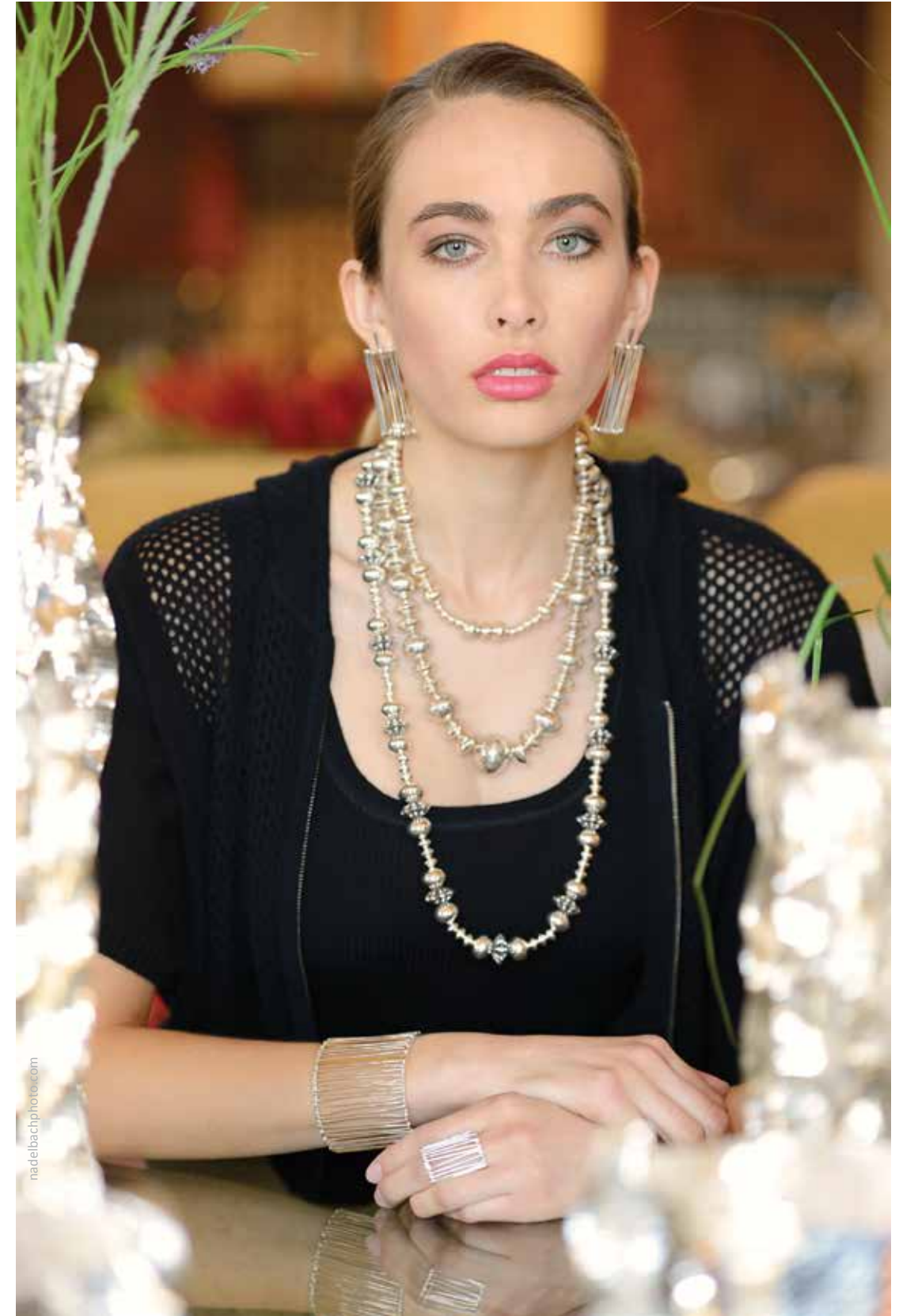
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# PUSHING THE BOUNDARIES OF BALLET

## ASFB secures its legacy in contemporary dance

Aspen Santa Fe Ballet. Now more than twenty years old. In the lives of some institutions, this is still an upstart. In the dance world, to have made it this long, this far, and especially, this well, is a significant accomplishment. To put the work of this company into perspective, it is useful to consider the audacity it takes to found a ballet company. Or better yet, what does it mean to form a dance company of any kind at all?

In the early days of concert dance in the United States, starting a dance company meant creating a place where the artistic vision of a dancer-turned-choreographer could be shared with dancers who were trained in the image of the founder. Isadora Duncan had her Isadorables; Ted Shawn had his Men Dancers; and Martha Graham taught generations of dancers to contract and release. Their dancers typically worked with only that one choreographer, only in that one style.

This is markedly different from the way ballet companies were traditionally created in Western Europe where the form was first developed. Typically, a ballet company would be housed in a national theater, under the protection of the royal family. Companies like the Royal Swedish Ballet and the Royal Danish Ballet have functioned like this literally for centuries. Here in the United States, ballet companies didn't have the luxury of royal patronage, but the 20th and 21st centuries saw the creation of formidable dance institutions. Typically such institutions thrive under the leadership of an artistic director who has a particular aesthetic perspective for the company (think of George Balanchine and New York City Ballet).

Aspen Santa Fe Ballet is different from that model. Rather than a singular artistic voice, what this company has is a commitment to an artistic vision, or perhaps one might even call it a mission. Rather than stage classic ballets or well-known repertory, almost from the outset Aspen Santa Fe Ballet decided that it would rather work with choreographers perhaps not yet recognized in the United States and build the company's reputation on the dancing. The company, under the leadership of artistic director Tom Mossbrucker and executive director Jean-Philippe Malaty, is dedicated to commissioning new works and setting diverse repertory.

Story by Maura Keefe  
Photos by Rosalie O'Connor





Looking at the dancing background of Mossbrucker with the Joffrey Ballet, this breadth of aesthetic interests makes perfect sense. He performed in a large range of roles by choreographers such as Fredrick Ashton and George Balanchine, to Laura Dean and Twyla Tharp. In dancing those roles and seeing that company operate, he learned about experimentation and risk taking. Malaty, in his training and dancing in France and with Joffrey II, similarly has a vast appetite for dance.

While Aspen Santa Fe Ballet has in its repertoire works by master artists such as William Forsythe, Twyla Tharp, and several by Jiří Kylián (including the new addition this season with *Sleepless*), the real impact they have had on American contemporary ballet is their commissioning of new works. The company gives choreographers substantial time to work with the dancers, allowing everyone to focus on the creative process. Choreographic commissions are in-depth residencies, not quick visits. Being present in the making of the dance allows the dancers to know the work from the inside, delving far deeper than simply reproducing steps. The time with the dancers allows the choreographers room to identify and build on individual strengths and characteristics in the dancers.

In addition to Cayetano Soto's *Huma Rojo* (2016) and Alejandro Cerrudo's *Silent Ghost* (2015), this season will highlight new works by Fernando Melo and Cherice Barton. Barton, best known for her work on Cirque productions in Las Vegas and collaboration on Broadway's *Spider-Man*, *Turn Off the Dark*, pushes the dancers into new discoveries in their movement vocabularies. Melo, whose *Re:play* (2016) was the

hit of the summer season at Jacob's Pillow Dance Festival, returns for a second year in a row, an unusually fast re-engagement for the company.

This commitment to boundary-pushing repertory, developing new choreography, and nurturing relationships with emerging choreographers is part of what makes Aspen Santa Fe Ballet so exciting as a company. The other part is the dancing itself.

Aspen Santa Fe Ballet dancers' understanding of and training in ballet is apparent, but none of the works seen this season feel like the crafting of a series of familiar steps. Rather, the balletic sensibility has been expanded with a sense of investigation.

What do we traditionally expect from ballet? Codified technique. Series of steps. Classes around the world taught with the same words. A sense of verticality. Formal organization of the stage space. But what do we mean by contemporary ballet?

Contemporary ballet has sometimes been more defined by what it's not than what it is – it's not classical ballet and it's not modern dance. Arts scholar Carrie Gaiser Casey asks: "Now this question of labels and aesthetic rubrics is, some might argue, totally beside the point. As long as the performance offers compelling choreography and astounding dancing, who cares what we call it?"

Just as the company shifts easily between Aspen and Santa Fe, so do these dancers move between the worlds created with the diverse choreographers of this new season. Each leap a beginning of a journey, and each landing bringing us home.



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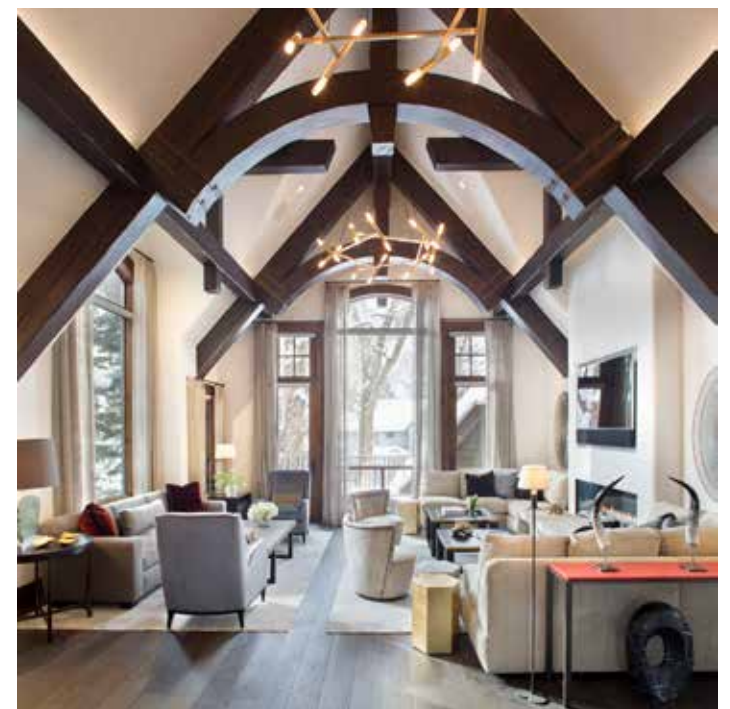
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# ASPEN SANTA FE BALLET HISTORY

## Ballet's dynamic story in the American West

In 1996 Aspen Santa Fe Ballet Founder Bebe Schwappe 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 Schwappe 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. 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 celebrates its 20th anniversary season.

## New commissions

ASFB's mission places 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 (three 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 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 invitations arrived and ASFB 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

Celebrating its 20th anniversary, Aspen Santa Fe Ballet enters a 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.





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# DIRECTOR BIOGRAPHIES



## JEAN-PHILIPPE MALATY, EXECUTIVE DIRECTOR

was born in the Basque region of France. After receiving his baccalaureate in dance, he accepted scholarships to study at Mudra, Maurice Béjart's school in Brussels, and at John Cranko's ballet academy in Stuttgart. Invited by acclaimed instructor David Howard to study in New York, Jean-Philippe traveled to America under Howard's tutelage. Jean-Philippe's performance career began with Joffrey II. He also danced as a guest artist with Los Angeles Classical Ballet, Ballet Hispanico, and the Lyric Opera of Chicago. Jean-Philippe segued from the stage to an administrative role while still in his twenties. A key member of Aspen Santa Fe Ballet's start-up team, Jean-Philippe has been central to developing the company's unique dual-city-based hybrid business model. He directs operations in two locations, overseeing a \$4 million budget that he allocates to the company, two schools, an esteemed presenting series, and an award-winning folkloric outreach program. Jean-Philippe's first love is teaching and, when his schedule permits, he conducts master classes at schools and universities. He has served on panels for the Colorado Council for the Arts and the National Endowment for the Arts. In 2013, Jean-Philippe shared an honor with Artistic Director Tom Mossbrucker when the Santa Fe Community Foundation bestowed its Piñon Award on the company. In 2012, the Denver-based Bonfils-Stanton Foundation granted Jean-Philippe a Livingston Fellowship in recognition of his significant leadership role in Colorado's non-profit sector. In 2010, in recognition of ASFB's contribution to the field of dance, Jean-Philippe and Tom were honored with the Joyce Theater Foundation Award. A naturalized U.S. citizen, Jean-Philippe is proud to have forged a company alive with American energy, invention, and eclecticism.

"Dance is a celebration of the human spirit, and not a celebration of steps. Here at Aspen Santa Fe Ballet, we foster the spirit and the love of dance."

– Jean-Philippe Malaty



## TOM MOSSBRUCKER, ARTISTIC DIRECTOR

has been artistic director of Aspen Santa Fe Ballet since 1996. For the past twenty years Tom has built a prestigious arts organization sharing two homes in Aspen and Santa Fe. In his role as artistic director, Tom cultivates highly sophisticated and challenging works of contemporary ballet. His shining achievement is ASFB's roster of 31 ballets created on commission by leading global choreographers. Tom began to dance at age four, studying tap in his hometown of Tacoma, Washington. He pursued classical ballet training at the School of American Ballet and Joffrey Ballet School. His twenty years as a principal dancer with the Joffrey Ballet, performing in over 70 ballets under the direct coaching of founders Robert Joffrey and Gerald Arpino, coincided with a period of high artistic achievement for the company. Tom danced in ballets by great twentieth century choreographers: Fredrick Ashton, George Balanchine, Laura Dean, William Forsythe, Jiří Kylián, Mark Morris, Paul Taylor, and Twyla Tharp. Signature roles included Iago in Jose Limon's *The Moor's Pavane*; Champion Roper in Agnes DeMille's *Rodeo*; Billy in Eugene Loring's *Billy the Kid*; and Romeo in John Cranko's *Romeo and Juliet*. It is this rich dance background that Tom brings to coaching dancers today. In 2013, Tom shared an honor with Executive Director Jean-Philippe Malaty when the Santa Fe Community Foundation bestowed its Piñon Award on the company. In 2010, in recognition of ASFB's contribution to the field of dance, Tom and Jean-Philippe were honored with the Joyce Theater Foundation Award. A former board member of Dance USA, Tom currently serves on the board of The Gerald Arpino and Robert Joffrey Foundation.

"We strive for continuity and enjoy bringing choreographers back to create second and third works...to us that is success."

– Tom Mossbrucker

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word for  
magic

Margot Fonteyn

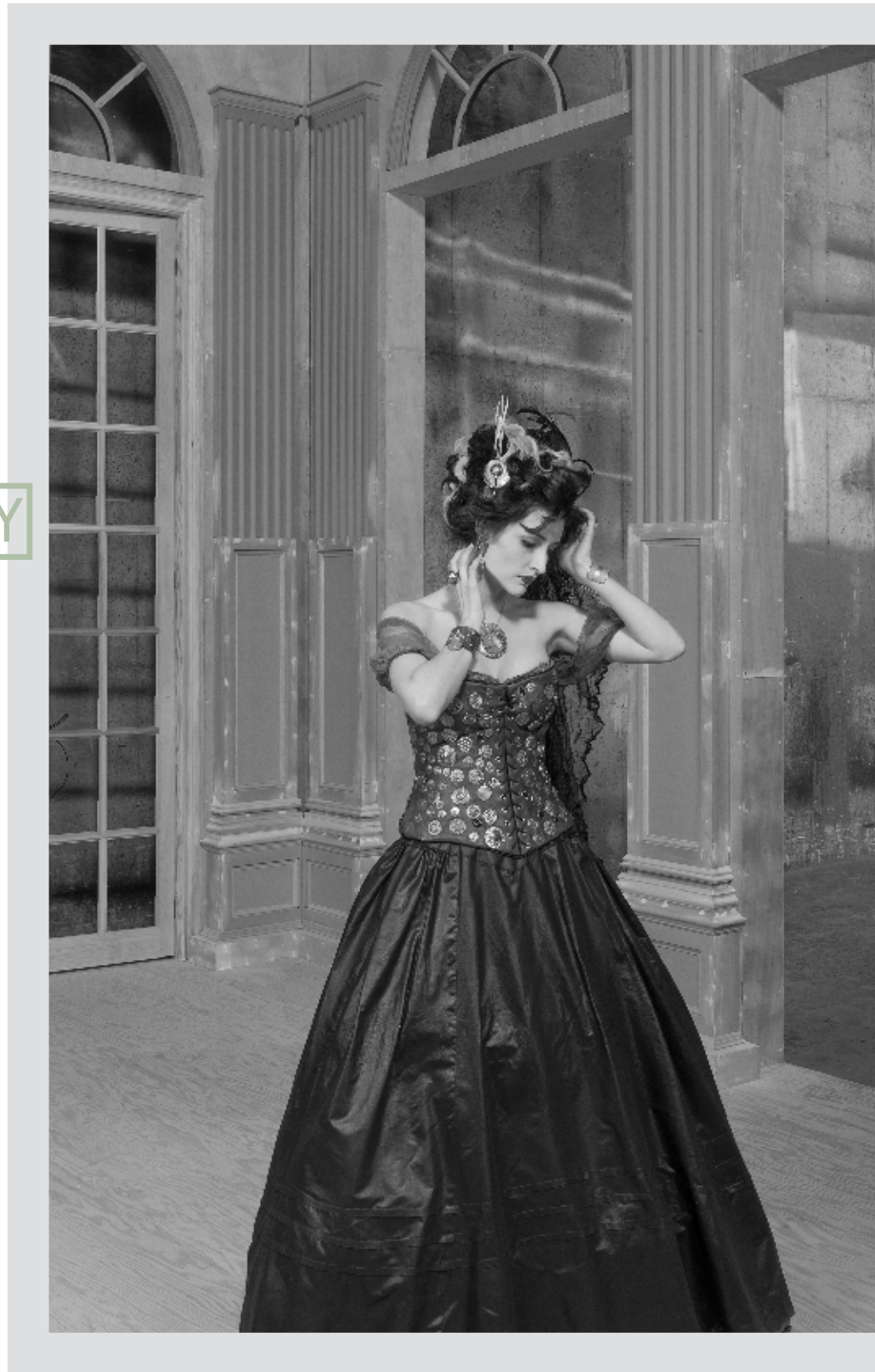


Image: Jocelyn Montoya at The Santa Fe Opera wearing Atelier Zobel. Wigs and make-up by David Zimmerman, SFO. Photo: Peter Ogilvie.

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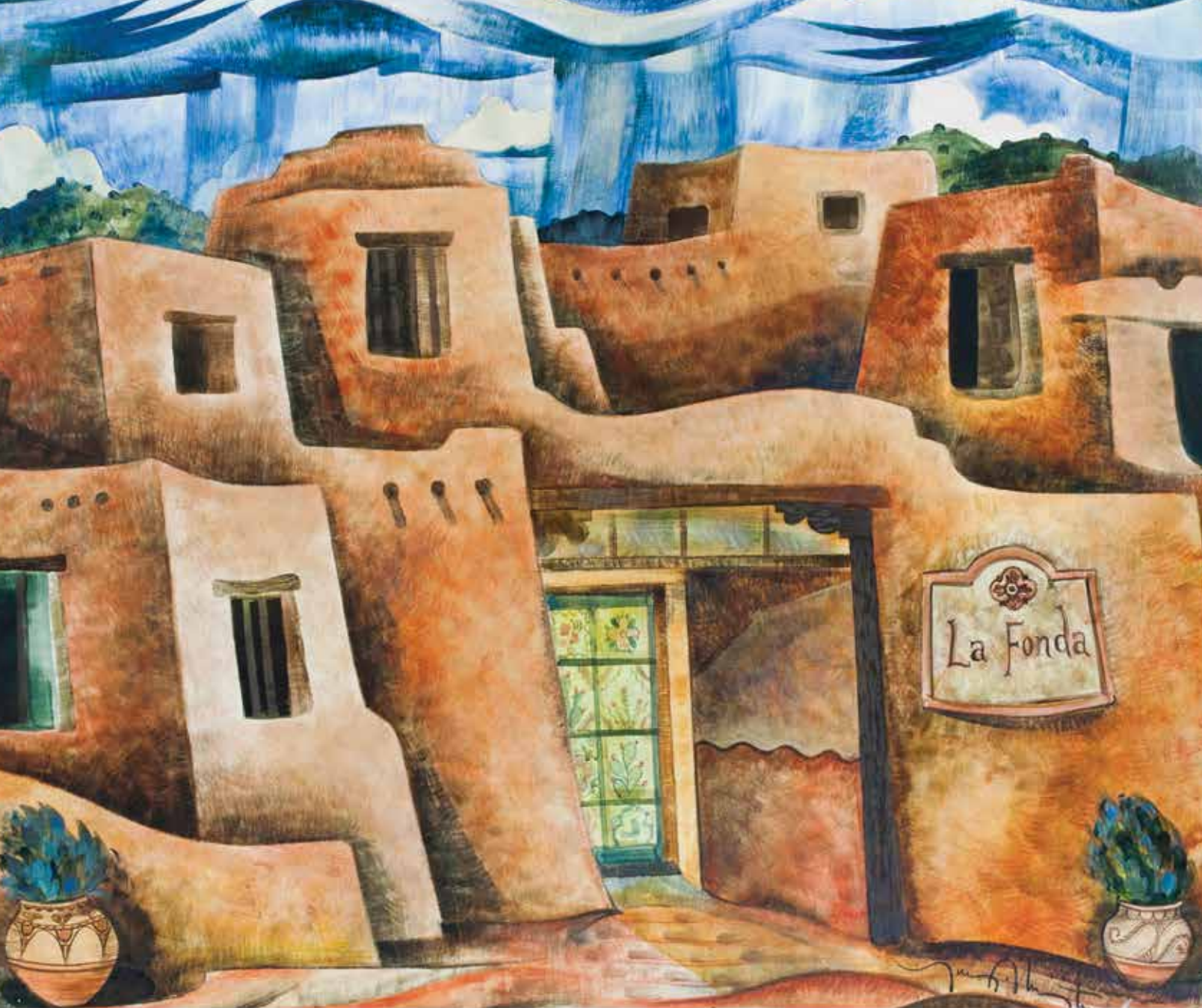
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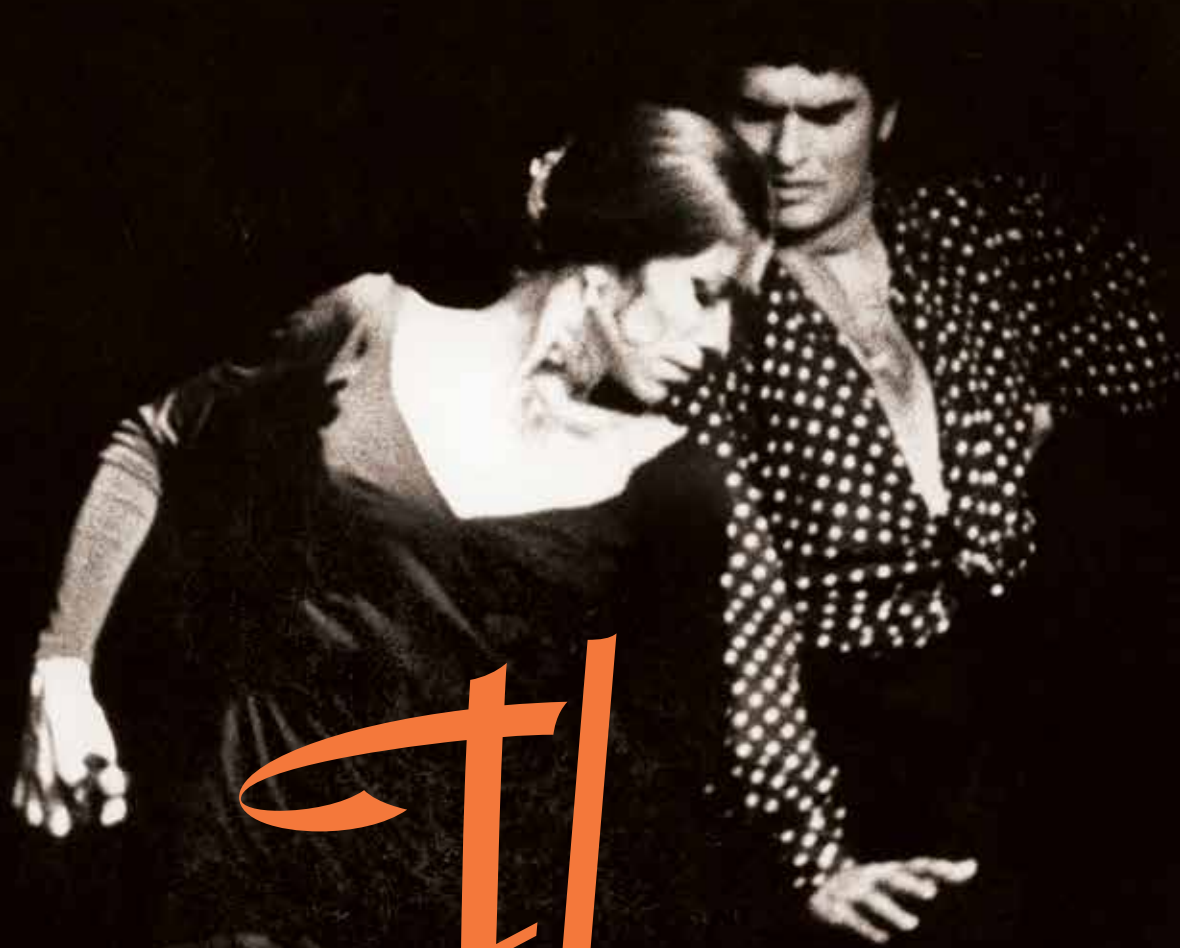
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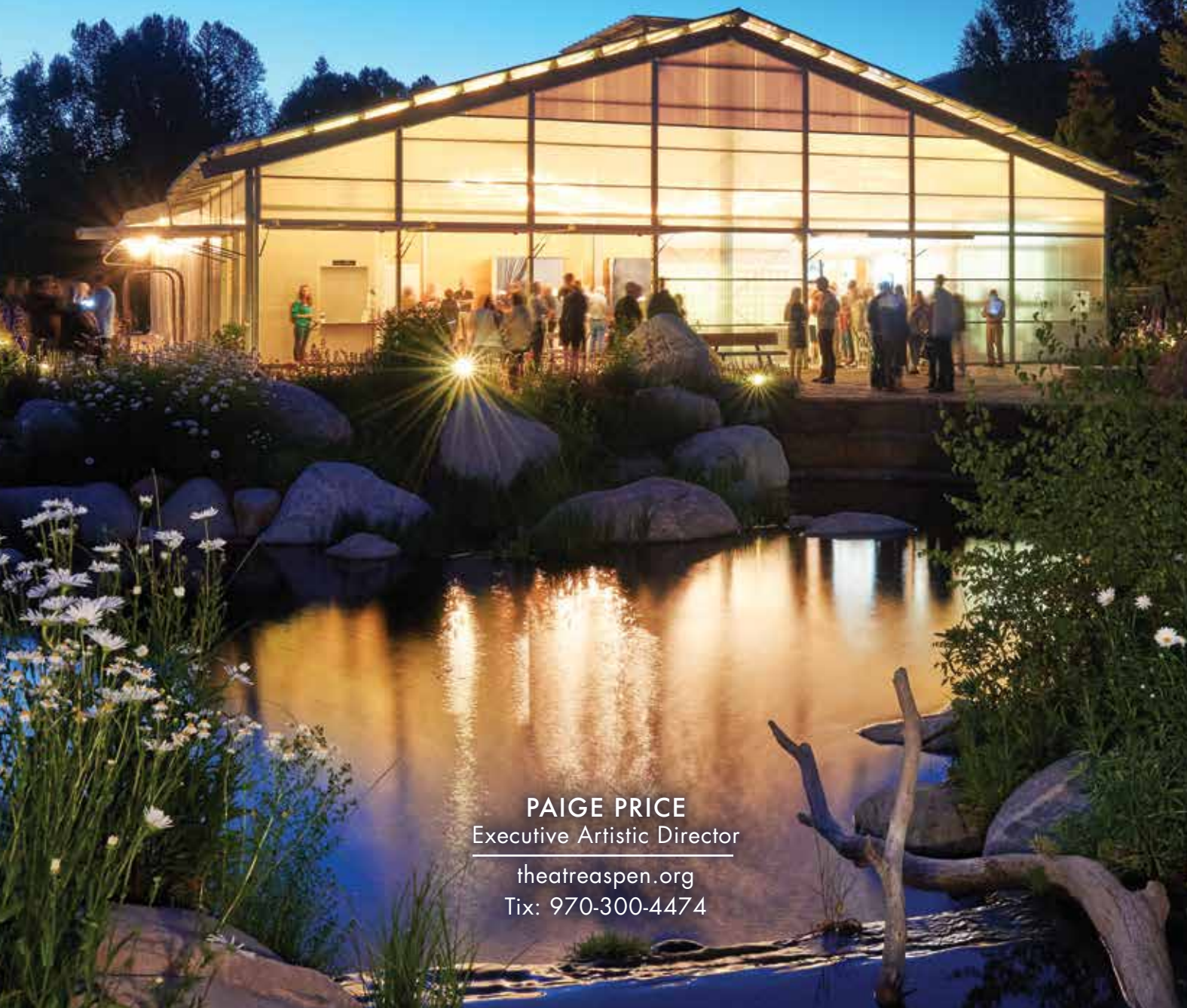
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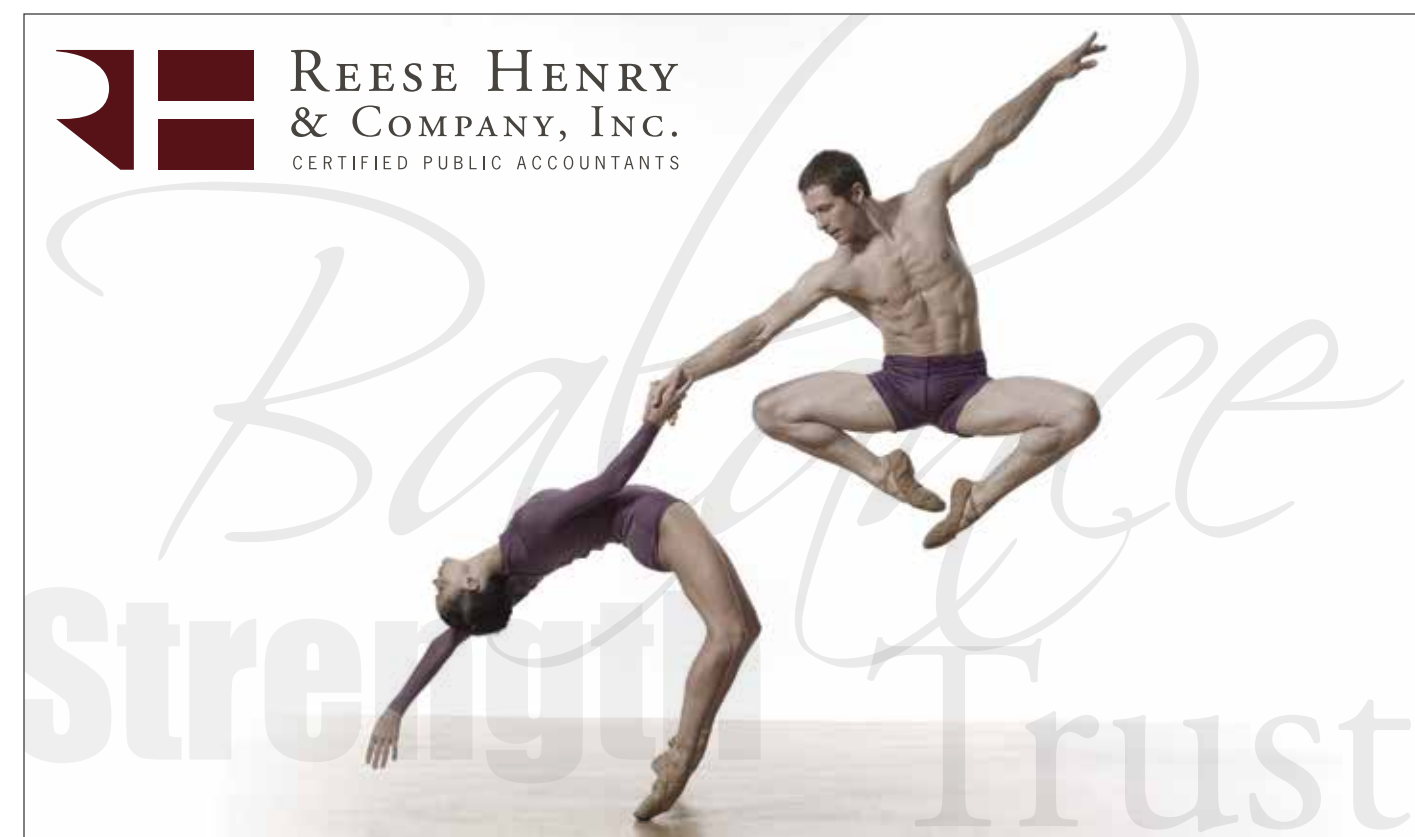
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# SCHOOL + OUTREACH



**The School of Aspen Santa Fe Ballet** operates at the core of a multifaceted arts organization. From its beginning when Founder Bebe Schweppe taught ballet in a small Aspen studio, the school has expanded to year-round classes in Aspen, Basalt, Carbondale, Glenwood Springs, Santa Fe, and Eldorado, teaching more than 485 students of all ages.

Offering a curriculum of ballet, jazz, and modern dance, The School of Aspen Santa Fe Ballet provides quality training for the pre-professional student as well as the recreational dancer, and has guided many young dancers into professional careers. The school fosters a supportive environment that enhances confidence and accomplishment as well as technique and artistry. Students perform in an annual spring recital and alongside ASFB's professional dancers in *The Nutcracker*. To ensure that every child who wishes to dance can do so, ASFB awards over \$30,000 in financial need-based scholarships every year.

**ASFB Folklorico** enriches the lives of children through free, afterschool instruction in Mexican folkloric dance. ASFB founded Folklorico in 1998 with a goal of engaging the community with high quality arts outreach. Folklorico now directly impacts the lives of 380 students, grades K-12 in Basalt, Carbondale, Glenwood Springs, Rifle, and Santa Fe public schools. The award-winning Folklorico ensemble performs regularly across the region.

With remarkable success Folklorico transcends cultural barriers through the art of dance. Folklorico teaches artistic excellence, promotes positive youth development, and encourages the crossing of cultural boundaries by students and their families. It represents ASFB's firm commitment to engage and inspire new generations of creative thinkers and artists.

PHOTO: ROSALIE O'CONNOR



**MELANIE DOSKOCIL**  
SCHOOL DIRECTOR

Melanie directs The School of Aspen Santa Fe Ballet in Aspen and teaches the advanced division ballet classes. She brings over 20 years of professional dance and teaching experience to the students of Aspen Santa Fe Ballet. Melanie danced professionally with ballet companies such as the Aspen Santa Fe Ballet, the Oakland Ballet Company, Ballet Arizona, and Nevada Ballet Theatre. She continued her career transitioning into contemporary and modern dance with Odyssey in Utah, A. Ludwig Dance Theatre in Arizona, and the internationally acclaimed Mia Michael's R.A.W. Melanie began teaching in 1995 for the City Ballet of San Diego under the direction of Steven and Elizabeth Wistrich. She continued her professional dance career while teaching at the nationally recognized Center Stage Performing Arts Studios in Utah, where she created and directed a pre-professional ballet program. Melanie is thrilled to now call Aspen her home and cherishes every moment she spends teaching.



**GISELA GENSCHOW**  
SCHOOL DIRECTOR

Gisela is the director and principal teacher of The School of Aspen Santa Fe Ballet in Santa Fe. A native of Hamburg, Germany, she trained with the Hamburg State Opera under Peter van Dyk and Victor Gsovsky. She danced professionally with the Hamburg State Opera, Ballet de Wallonie, Opera de Lyon, Ballet Theatre Contemporain, Ballet du Rhin, and Tanzforum Koln. Throughout her career she toured Europe performing classical ballets as well as contemporary works. She had the opportunity to work directly with George Balanchine as well as other renowned choreographers such as Pierre Lacotte and Lois Falco. After moving to the United States, Gisela was a faculty member of Fort Worth Ballet, Pittsburgh Ballet Theatre under company director Patricia Wilde, and the New World School of the Arts in Miami. In 1992, she moved to Santa Fe and took over the directorship of Santa Fe Dance Foundation, now The School of Aspen Santa Fe Ballet.



**FRANCISCO NEVÁREZ-BURGUEÑO**  
FOLKLÓRICO DIRECTOR

Francisco (Paco) Nevarez-Burgueño became part of Compania de Danza Folklorica in Chihuahua, Mexico at the age of 14, dancing from 1978 to 1990 under the direction of Leonor Avalos Zaragoza. During this time, he learned a large repertoire of traditional and popular Mexican dances, costume design, choreography, lighting and set design. After immigrating to the US in 1990, Nevarez-Burgueño founded his own Folklorico dance company for adults and children in the New York City metro area, Mexico: Images and Traditions Folkloric Group. He was also the Princeton University Ballet Folklorico Artistic Director from 2000 to 2002. ASFB recruited Nevarez-Burgueño in 2002 to direct the Folklorico after-school program; the program has won numerous awards and accolades under his leadership. In 2016 Colorado Creative Industries recognized Nevarez-Burgueño with its Governor's Creative Leadership Award.



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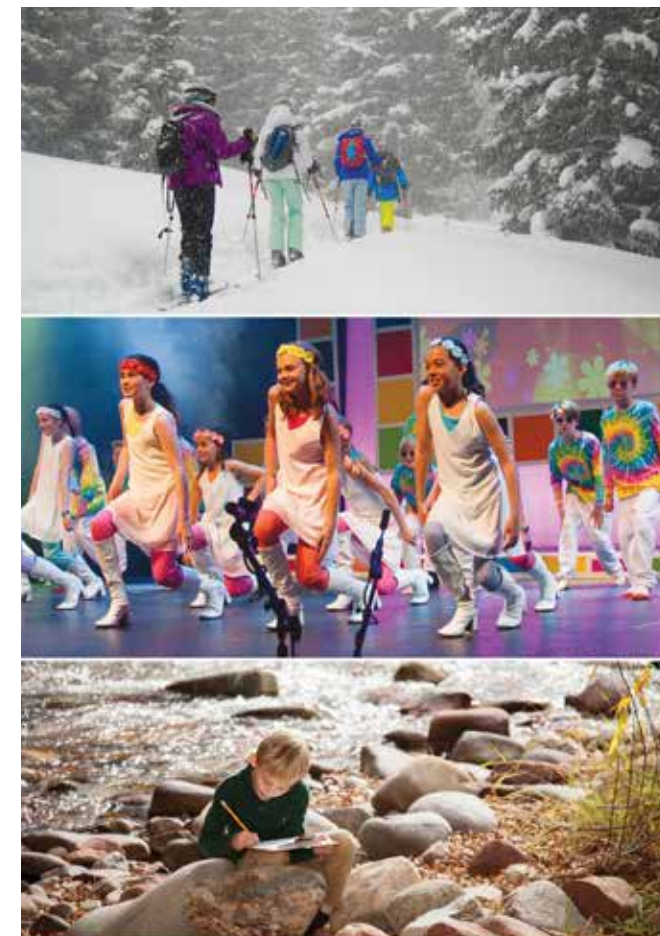
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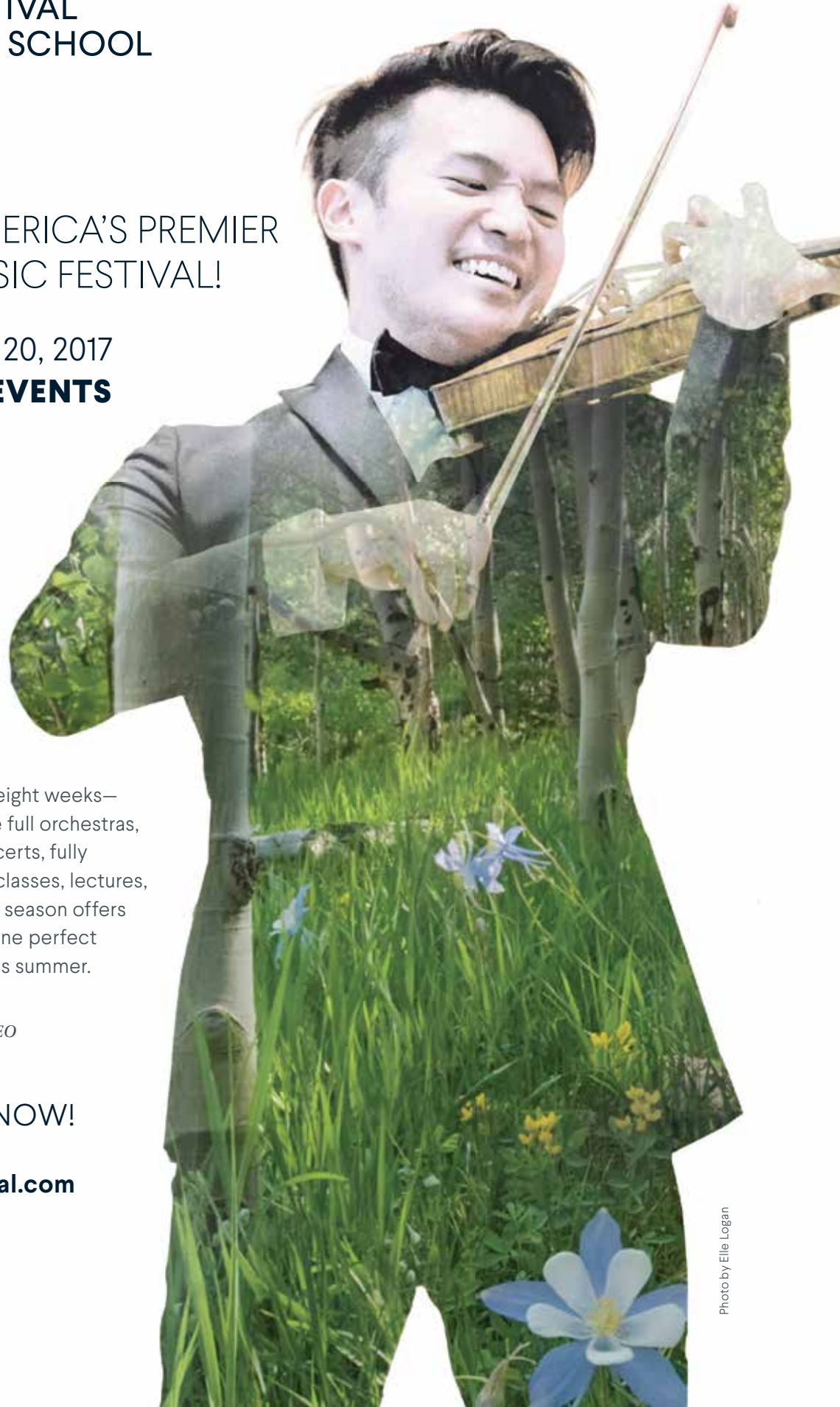


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# ASFB DANCER BIOGRAPHIES



**CRAIG BLACK**

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**Craig Black** is in his sixth season with Aspen Santa Fe Ballet. The California native was captain of his San Jose high school's nationally ranked dance team. Craig received his BFA from The Juilliard School, where he was awarded the 2010 Princess Grace Award in Dance. He won the 2011 Lorna Strassler Award for Student Excellence at Jacob's Pillow Dance Festival. Craig's summer programs were at Springboard Danse Montreal, Nederlands Dans Theater, and the Pillow. "We are all super involved. We all love what we do. At first, a new piece is overwhelming. I love the challenge in that. It gives me the push I need to step it up to the next level."



**KATHERINE BOLAÑOS**

sponsored by  
*Barbara Gold*

**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**

sponsored by  
*Jessica and John Fullerton*

**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. "The dancers have been extremely welcoming and it's a wonderful work environment. Some days it feels like you aren't even coming to work; you're just showing up with a group of people who love to dance."



**JENELLE FIGGINS**

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*Catherine and John Maas*

**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 B.F.A. 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."



**ANNA GERBERICH**

sponsored by  
*Mary and Patrick Scanlan*

**Anna Gerberich** began her training at Central Pennsylvania Youth Ballet with Marcia Dale Weary. In 2004, she was invited by Jean-Pierre Bonnefoux and Patricia McBride to apprentice with the Charlotte Ballet. In 2005 she was hired into the company and was promoted to Principal within four years. After 11 years with Charlotte Ballet, Anna accepted a position with the Joffrey Ballet. Anna received the *Pointe Magazine* NERDA Award of Promise in 2001. In 2014 Anna had the pleasure to appear in the Kennedy Center Honors, performing Balanchine's *Who Cares* in acknowledgment to Patricia McBride. This is Anna's first season with Aspen Santa Fe Ballet.



**EMILY PROCTOR**

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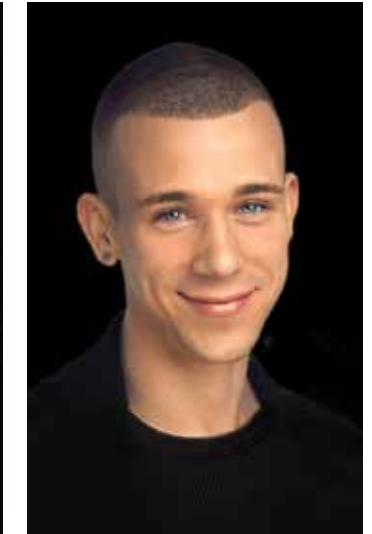
**Emily Proctor**, a graduate of The Juilliard School, is marking her tenth season with Aspen Santa Fe Ballet. A native of Raleigh, Emily trained at the North Carolina School of the Arts. Prior to joining ASFB, she had the opportunity to tour with Hell's Kitchen Dance in Aszure Barton's *Come In*, which starred Mikhail Baryshnikov. Emily was selected as one of *Dance Magazine's* "25 to Watch" in 2010. "I had career-saving foot surgery that went well. I'm so grateful to be back doing what I love, which gives my life a wonderful sense of purpose."



**SEIA RASSENTI WATSON**

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**Seia Rassenti Watson** 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."



**EVAN SUPPLE**

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**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 a 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. This is Evan's first season with Aspen Santa Fe Ballet.



# ASFB DANCER BIOGRAPHIES



**ANTHONY  
TIEDEMAN**

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**Anthony Tiedeman**, a graduate of The Juilliard School, brings to Aspen Santa Fe Ballet his exposure to works by master choreographers Merce Cunningham, Paul Taylor, and José Limón. Training in Lar Lubovitch's choreography led Anthony to join Lar Lubovitch Dance Company for its Fall 2014 Joyce Theater season. 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."



**PETE  
LEO WALKER**

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**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."



**JOSEPH  
WATSON**

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**Joseph Watson**, 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."

*Biography portraits by Jana Cruder*



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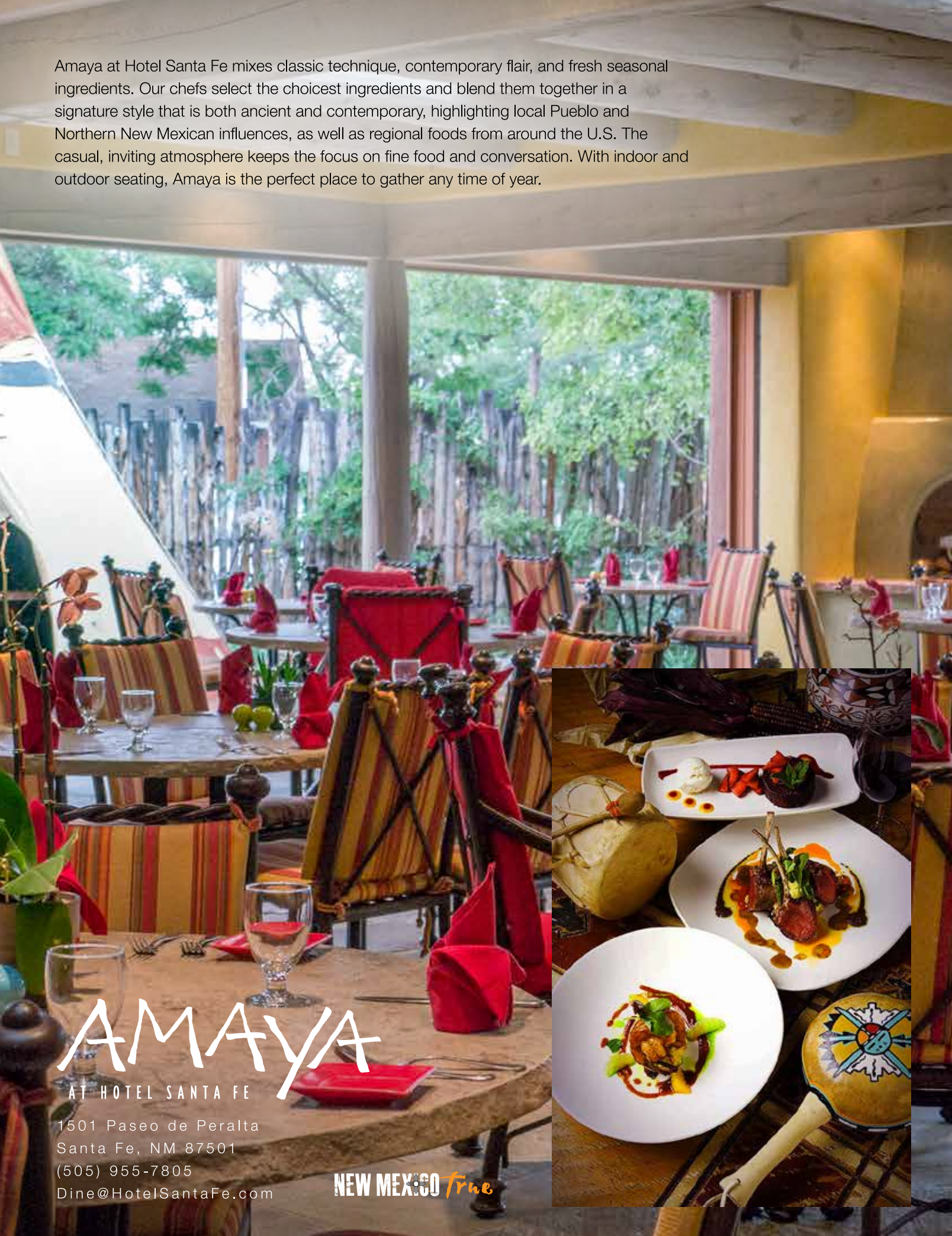


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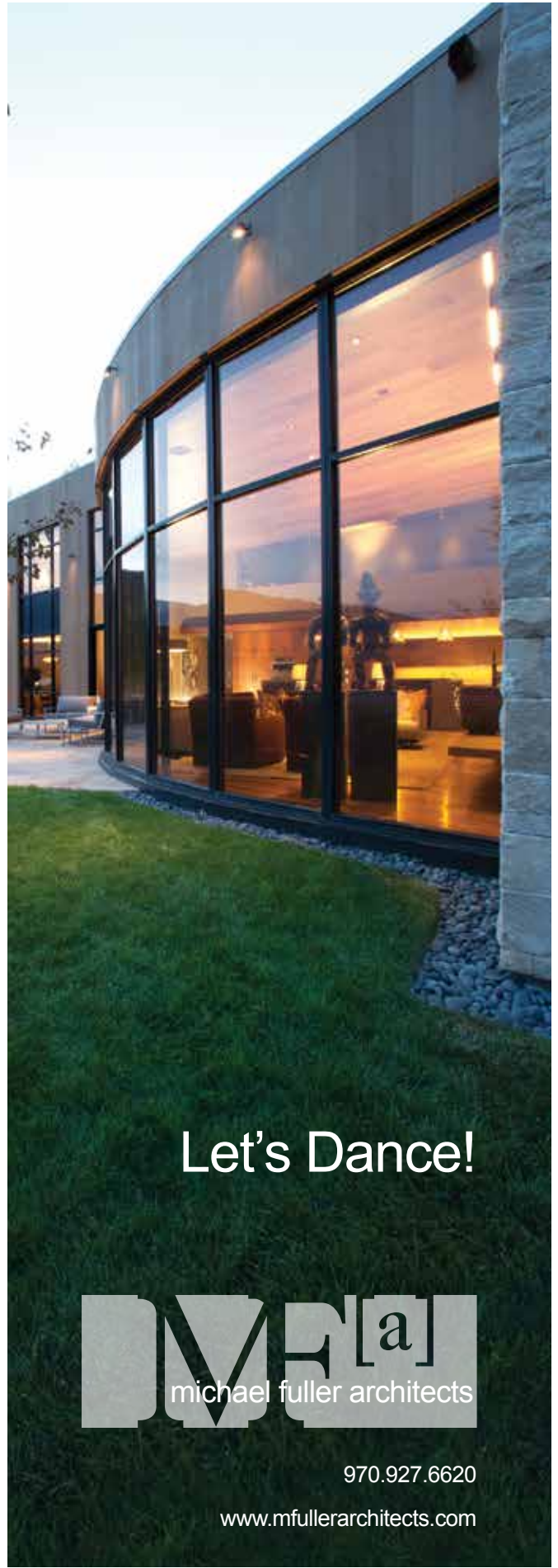
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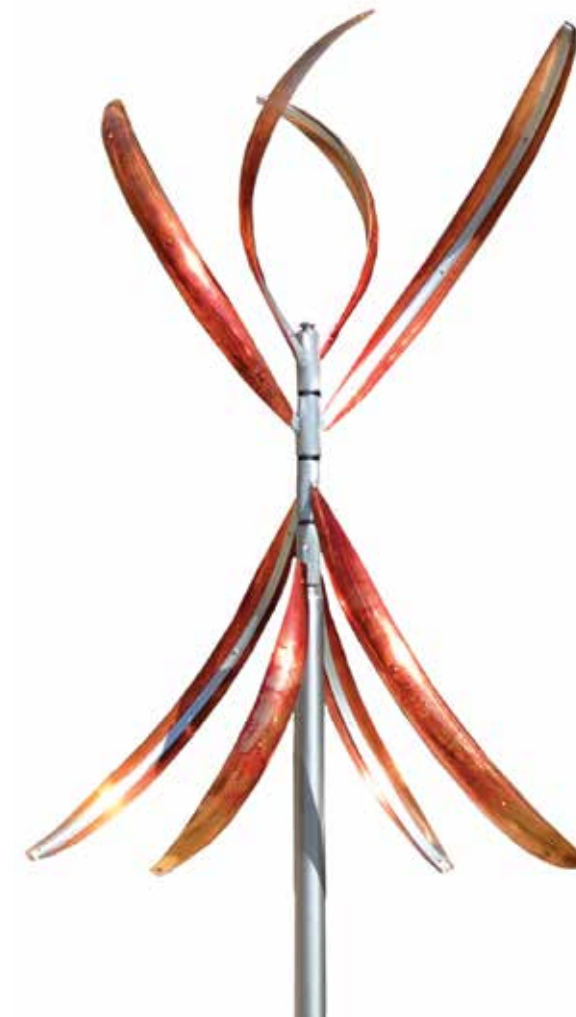
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If you were to describe to a friend everything that you love about Aspen, here's what you might say: It has world-class cultural offerings, stunning natural beauty, a big-city array of dining choices, a rich history, and, of course, an amazing tapestry of locals that make up its community. Aspen is all of those things, and so is each issue of *Aspen Sojourner*. A winner of the Western Publishing Association's Maggie award for editorial excellence in 2016, 2011, 2010, 2008, and 2000 and a finalist for the past ten years in row, *Aspen Sojourner* is Aspen's only award-winning magazine, the publication that best reflects the full range of amazing experiences here. It's about the Aspen you'd be proud to show your friends.

## THE ASPEN TIMES

As Aspen's oldest newspaper, *The Aspen Times* covers the town — and its vibrant arts scene — better than anyone. The late Stewart Oksenhorn made it his life's work to share the passion and professionalism of artists, dancers, writers, musicians and others with readers. Today, that tradition is carried on by Arts Editor Andrew Travers because the arts — including Aspen Santa Fe Ballet — remain a cornerstone of the Aspen community and a backbone of *The Aspen Times*.



The *Aspen Daily News* is the Roaring Fork Valley's only locally owned and operated daily newspaper. Published daily and on-line at [www.aspendailynews.com](http://www.aspendailynews.com), the *Aspen Daily News* provides locals and visitors hard hitting and forward thinking news through the daily print publication, an online version of the paper as it appears in print, the *Aspen Daily News* Online, and through targeted market publications, including *Time Out* (a weekly entertainment and event publication).



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**SANTA FE REPORTER** The *Santa Fe Reporter* continues the proud tradition as the city's source of alternative news and culture since 1974, reporting on community issues as well as celebration and criticism of local music, visual arts, film and performing arts. We believe in the independence of the fourth estate, in critical examination of the government, and in the value of helping active citizens understand each other. We take seriously our role to shine a light in dark places and to push for greater transparency. And we also have fun! Our weekly print events calendar and its perpetual online companion are indispensable. Our newspaper and website are free and we're committed to keeping them that way thanks to support from our advertisers and readers. [www.sfreporter.com](http://www.sfreporter.com)



Les Dames d'Aspen, Ltd.

Les Dames d'Aspen proudly supports the arts in Aspen. Beneficiaries include Aspen Santa Fe Ballet, Jazz Aspen Snowmass, Aspen Words, Theatre Aspen, Aspen Music Festival and School, Aspen Film, Aspen Historical Society, Robert J. Harth Conductor Prize, Art Base, and The Red Brick Center for the Arts. Les Dames d'Aspen also awards college scholarships to students from the Roaring Fork Valley pursuing degrees in the arts.

In Les Dames d'Aspen's 34 year history, this group of dynamic, philanthropic ladies has contributed more than \$3.9 million to local arts organizations and scholarships. Les Dames members enjoy many social events throughout the year including dinners, hikes, ski days, bicycling, golf outings, luncheons, cooking demonstrations, wine tastings, art gallery lectures, concerts, performances, plays and more.



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For more information on supporting Aspen Santa Fe Ballet's future as part of a Sustainers Circle, contact Jean-Philippe Malaty, Executive Director.

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Innovation and creativity are the hallmarks of Aspen Santa Fe Ballet. Producers Circle donors underwrite the creation of new works by some of the world's top choreographers, ASFB performances, and presentations of visiting dance companies. Their contributions are crucial to Aspen Santa Fe Ballet's unwavering commitment to providing inimitable programming of the highest caliber to its home communities and beyond.

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Aspen Santa Fe Ballet dancers make up the heart and soul of our organization. Our Dancers Circle donors allow us to care for and nurture our greatest assets. They allow Aspen Santa Fe Ballet to retain some of the top talent in the field and contribute to making our communities havens in which artists can live and create. Their contributions specifically support our dancers' competitive salaries, retirement, health benefits, and physical therapy.

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EDUCATION CIRCLE

Education and outreach lie at the core of our mission. We thank the following individuals and foundations for supporting our passion to provide high quality, year-round arts education for students of all abilities and socio-economic backgrounds. Their gifts allow Aspen Santa Fe Ballet's school and Folklórico program to provide scholarships and free, after-school outreach, enabling local children to experience the art of dance.

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| Keith and Margie Weber Foundation                              | Keith and Margie Weber Foundation                              | John D. Stoller   | Michael Landrum   |
| Patti and Jay Webster  | Patti and Jay Webster  | Curt Strand   | Rebecca and Doug Leibinger                                |
| Joseph and Carrie Wells  | Joseph and Carrie Wells  | Tracy Straus and Joel Kipnis                                      | Joan Lombardi and Lee Nash                                |
| Advised Fund at Aspen Community Foundation                     | Advised Fund at Aspen Community Foundation                     | Julia Strickland and Timothy Wahl                                 | Karen and Courtney Lord                                   |
| Dorothy Wildman and Albert Sanford                             | Dorothy Wildman and Albert Sanford                             | Bob Teitler   | Randi Lowenthal   |
| Marilyn Hodges Wilmerding                                      | Marilyn Hodges Wilmerding                                      | Valentino   | Susan and Dan Luedke                                      |
| Stephanie and David Wirt                                       | Stephanie and David Wirt                                       | Doug Pearson and Leelee von Stade                                 | Clayton Maebius   |
| Tamara and Frank Woods   | Tamara and Frank Woods   | Ruth Winter / Herbert & Ruth Winter Foundation                    | Joe McGuire   |
| Tita and Eugene Zeffren  | Tita and Eugene Zeffren  | AnneAdare Wood  | Rosemary and Bernie Minard                                |
| <b>\$1,000 AND ABOVE</b>                                       | <b>\$1,000 AND ABOVE</b>                                       | Woody Creek Distillers  | Beth and Josh Mondry                                      |
| Mone Anathan   | Mone Anathan   | <b>\$500 AND ABOVE</b>  | Mountain Chalet   |
| Satsuki Annino   | Satsuki Annino   | Anonymous   | Nicole Nagel-Gogolak                                      |
| Jill and Paul Aschkenasy                                       | Jill and Paul Aschkenasy                                       | Deborah and Charles Adelman                                       | Sara and Don Nelson                                       |
| Aspen Skiing Company Family Fund at Aspen Community Foundation | Aspen Skiing Company Family Fund at Aspen Community Foundation | Nadine Asin and Tom van Straaten                                  | Maureen and Robert Oxenberg                               |
| Cori and Seth Berger   | Cori and Seth Berger   | Jeanne Bailey   | Jan and Jim Patterson                                     |
| Elizabeth Bonan  | Elizabeth Bonan  | Town of Basalt  | Hensley and James Peterson                                |
| John Bossard   | John Bossard   | Judy and Sam Berger   | Doren Pinnell   |
| Marsha and Michael Bourque                                     | Marsha and Michael Bourque                                     | Traci Bouza   | Maria and Stephen Pope                                    |
| Ginny and Charles Brewer                                       | Ginny and Charles Brewer                                       | Matt Brown  | Sara Ransford / The Arches Foundation                     |
| Mark Brown and Stephen Brint                                   | Mark Brown and Stephen Brint                                   | Jessica and Bill Budinger   | Olivia and Stephen Rassenti                               |
| Joseph M. Bryan Jr.  | Joseph M. Bryan Jr.  | Matt Bunkowski  | Margaret and Dwayne Romero                                |
| The Burlington Capital Group                                   | The Burlington Capital Group                                   | Samantha and Nick Campanile                                       | Maria and David Rosenfield                                |
| Bunny and Charles Burson                                       | Bunny and Charles Burson                                       | Caribou Club  | Cynthia Ross and Martin Hauer-Jensen                      |
| Elaine and Harris Cahn   | Elaine and Harris Cahn   | Barbara and Herschel Cravitz                                      | James R. Rothschild                                       |
| The Carneros Inn   | The Carneros Inn   | Steven Dehler   | Elexa Ruth  |
| Rona and Jeffrey Citrin  | Rona and Jeffrey Citrin  | Richard Depippo and Douglas Howe                                  | Zoe Ryan  |
| Quarrier and Philip Cook, Santa Fe Community Foundation        | Quarrier and Philip Cook, Santa Fe Community Foundation        | Muffy and Andy DiSabatino   | Sally Sakin   |
| The Compound   | The Compound   | Bernice and Loyal Durand  | Carla and Wido Schaefer                                   |
| Heather Cramer   | Heather Cramer   | Darlynn Fellman   | Gloria Scharlin   |
| Liza Culick and Geri Migielicz                                 | Liza Culick and Geri Migielicz                                 | Marcy and Peter Franz   | Kathy Schepps   |
| Leslie Curley  | Leslie Curley  | Pat and Michael French  | Ashley Schiff   |
| Simon B. Daniels   | Simon B. Daniels   | Seth Lolich Gardner   | Patty and Adam Schwartz                                   |
|  |  | Madeleine Gehrig  | Mary Hugh Scott   |
|  |  | Kim and Brody Glenn   | Maria and Gary Shapiro in honor of Sherry and Eddie Wachs |
|  |  | Annalee Gooding   | Jill Shore  |
|  |  | Merle Gross   | Katie and Michael Solondz                                 |
|  |  |   | Tami Solondz  |



Roslyne Paige Stern and Robert Stern  
D. Scott Stuart  
Tracye Tackbary  
Adrianna Thompson and David Ledingham  
James Valerio  
Joan H. Vernick  
Christopher English Walling  
Victoria and Brian Windle  
Woods Design Builders, Inc.  
Nancy Zeckendorf  
Kevon Zehner and Ron Ritchhart

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Aspen Productions  
Michael C. Abramson  
Ruth C. Abramson  
Jane and Jene Alexander  
Debra Ayers and Greg DePrince  
Paul and Vernon Barnes-James  
Michael Behrendt and Ivan Cassar  
Susan Bell and Peter Ogilvie  
Wendy and Jack Bergstrom  
Alexandra Betts  
Elisa Spungen Bildner and Robert Bildner, in honor of Harold Grinspoon  
Elaine and Robert Blatt  
Andrea Booher  
Cara and David Borchers  
Emily Burr  
Nancy and Cal Busch  
Lisa and David Caldwell  
Michele Cook and John Camp  
Tracey Cheatham  
Judy and Tom Christopher  
Elaine and Ken Cole  
Pam and Kevin Collins  
Kaitrin Cooper  
Beth and Rea Coulter  
Angela and Charles Cuniffe  
Barrett Cyr  
Merry and Rick Davis  
Lynn and Jude Deason  
Marci and Joe DiSalvo  
Kimberly Edwards  
Marja Engler  
Bruce Etkin  
Wendy and Jerry Feinstein  
Anne Foster  
Cynthia Fowler and John A. Meligeni  
Frette  
Dorothy Frommer  
Daryl and Henry Gelender  
Sarah Gercke  
John Giovando  
Barbara and Gary Goldstein  
Gabrielle Greeves  
Bunny and John Harrison  
Lyndsey and Eric Haynie  
Paul Heath  
Joseph Todd Heime

Holly Hunt  
Kay and David Ingalls  
Chonnie and Paul Jacobson  
Rusty and John Jagers  
The Jillana School  
Katrina Johnson and Francisco Solis  
Kathryn Jordan  
Kiyoshi and Yasuko Kimura, in memory of Betty Weiss  
Irena and Michael Landman  
Paige Lane  
Marian and Leonard Lansburgh  
Joany Lebach  
Bruce Lee at Rockwood Charitable Trust  
Rose Ann and Michael Leiner  
Lucy and J. David Levy  
Mary and Tom Lile  
Nicholas Lincoln  
Dave Lusk and Dirk Schultz  
Laurie MacCaskill  
Maialino and Marta Restaurants, New York  
Joan and Michael Marek  
Jeffrey A. Marks  
Daniel N. Martin  
Marjory Musgrave and Frank Peters  
George Newell  
Ricki and Kerry Newman  
Jessica and Brad Nichol  
Wendy and Ray Orley  
Jean and Allen Parelman  
Jim M. Patton III  
Mary and George Perstein  
Ali and David Phillips  
Edie and Donn Resnick  
Elizabeth Rivera-Dirks  
Elaine and Marvin Rosenberg  
Irina and James Ross  
Santacafe  
Sue and John Shaffer  
Marina and Oliver Sharpe  
Sally Shiekman-Miller  
Trudy Strassburger  
Merle and Franklin Strauss  
Leisa Street  
Mike Tanguay / Aspen Constructors, Inc.  
Taylor Foundation, Inc.  
Anne and Bill Tobey  
Tamara Tormohlen and Marc Breslin  
Barbara and Richard Van Dongen  
Pepper Weinglass and Soffia Wardy  
Lena and James Wockenfuss  
Maureen Brooks and Peter Wurzburger

**UP TO \$249**

Anonymous (3)  
Katherine Abraham  
Sally and Barry Abramson  
Sherry Achi / Skin Therapy Clinic  
Acquolina Trattoria & Pizzeria  
Brooke Allen  
Doug Allen  
Jennifer Allen  
Jackie Judd and Dr. Lawrence Allen  
Andy Anderson  
Fiona Andrulaitis / Aspen Lashes  
Richard Antopol  
Lindsay Archuleta  
Sigrid Auferbeck-Benton  
Sam R. Bacon  
Melissa and Paul Bagwell  
Fran and Craig Barton  
Caroline and Everet Beckner  
Tami and Dan Bender  
Megan Bentzin  
Beverly Berger  
Greg Betts  
Nicolette Bianchi  
Jesse Bouchard  
Megan and Ken Boucher  
Craig Branton  
Sarah C. Brett-Smith and Stephen L. Adler  
Jan Brewer  
Geri and Steve Briggs  
Suzanne Broadbent  
Alex Brose  
Edward R. Brown  
Jo Brumet  
Jane and Bill Buchsbaum  
The Buddy Program  
Ruth and Tom Buhl  
Ann Burns  
Cherryll D. Busch  
Campo De Fiori  
LaRae Cantave / Aspen Valet Services  
Susanna Carlisle and Bruce Hamilton  
Jennifer and Zach Carlson  
Amy and Richard Carr  
Toni Case  
Iris Cassidy  
Lani Cayot and John Oosterhout  
Philip Chapman  
Phyllis Chavez  
Caroline Christensen  
Kristeen Church  
Margo A. Clark  
Lance Clarke  
Marge H. Closson  
The Club at Las Campanas  
Katherine and James Cochran  
Richard Collins  
Collins Family  
Leslie Cook

The Cook Family  
Suzanne and Darren Cowan  
Tiffany Craven  
Alicia and Jon Creyts  
Krys and Philip Custer  
Custom Tours by Clarice, Inc.  
Hailey Tour  
Kim DeCarlo  
Suzanne and Robert Decker  
Suzanne Denning and Russell Bonin  
Linda DeSoto  
Linda DeWolf  
Becky and Dean Dombrowski  
John Donaldson  
Marsha and David Dowler  
Nancy and John Eberle  
Janet and Joseph Eigner  
Audrey Ellis  
Shirley and David Emin  
Jane Engel  
Geoff Erwin  
Diana and Jared Ettlinger  
Rick Fabian  
Ashley Feddersen  
Abigail Ferrin  
Patty and Peter Findlay  
Gail and Douglas Fine  
Joan B. Firman  
Justin Fisher  
Ronald Schiller and Alan Fletcher  
Lindsay Forster  
Barbara Fretz  
Sandra and Harold Friedman  
Phyllis and Jim Frier  
Amalie Frischknecht  
John Galante  
Ginni Galicinao  
Risoun and Scott Gallagher  
Emily and Isaac Garcia  
Georgia Restaurant  
Linda Gerdenich, in honor of Mary Hayes  
DeeDee and Herb Glimcher  
Thorey and Barry Goldstein  
Nanette and Irvin Greif, Jr.  
Teresa and Darryl Grob  
Britta Gustafson  
Barbara Hadley and John Burke  
Margaret and Adam Hancock  
Michael Hassig / A4 Architects  
Courtney Hehre  
Sue and Bob Helm  
Janis Hetrick  
Maureen K. Hill  
Cynthia Hirschfeld  
Mitzi and Bernard Hlavac  
David Holmer  
Meghan Holmes  
Shirley and Jack Holst  
David E. Houggy, Jr.  
Deirdre Howley and Ira Eisenstadt  
Katrina and Greg Huffaker  
Jeanene and Ron Hulsey

Rita Hunter  
Nina and Don Huntsman  
Kristin Jensen  
Ann and Josef Jindra  
Marla Johnson  
Sandy and Peter Johnson  
Juliet and Martin Jones  
Tiia Kari McLaughlin and George McLaughlin  
Gideon Kaufman  
Susan Kayser  
Stacy Keating  
The Kerr Foundation, Inc.  
Laura and Joseph Kiser  
Anna Marie and Mike Klanac  
Mona and Chad Klingler and Family  
Knights of Columbus Council  
Janet Korenblat  
Ruth and Paul Kovnat  
Sue Ellen Krause in honor of Betty Weiss  
Blake Kuwahara  
Alfred Lafave  
Marilyn and Earl Latterman  
Marc Sekula and Theodore Lee  
Neda Lejevardian  
Richard Lemon  
David and Alison Levin  
Debra Levine  
Lynne and Dan Levinson  
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Linda and Lee Loeschen  
The Long Family  
Katherine and Jeff Love  
Nova Andrea Loverro  
Jenny and Charlie MacArthur  
Heather and Chris MacDonald  
Robert Mang  
Dr. Frank C. Marino Foundation  
Julia Marshall / Mt. Daly Enterprises  
Katherine Sand and Scott Martin  
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Sonya Taylor Moore, The Yellow Canary  
Lora Morton  
Joan T. Muhlfeld  
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