

ASPEN SANTA FE BALLET

FALL 2019 NEWS



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ASPEN SANTA FE BALLET

FALL 2019 NEWS

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Grupo Corpo

PHOTO: JOSE LUZ FEDERIGAS

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The National Council is one of ASFB's most vital circles of support. Please contact Zander Higbie in our Development office to learn more or to join with an annual gift of \$2,500 or more.



Dear Friends,

Aspen Santa Fe Ballet's 24th season has begun! Fall is a busy time of year for us with ballet students returning to their practice, our company members rehearsing multiple ballets for a three-week tour, and preparations for our annual production of *The Nutcracker*.

Our dancers are packing their bags and will soon grace the stages of Kansas City, San Luis Obispo, Livermore, Arcata, and the beautiful island of Victoria, British Columbia—all repeat engagements! Later this winter we have five performances in Hawaii to look forward to, as well as our debut in Germany.

New this year, in addition to performances in our home communities of Santa Fe and Aspen, our acclaimed production of *The Nutcracker* will debut at the stunning Soraya Center for the Performing Arts in Northridge, CA. As part of our ongoing residency, now five years strong, this production will give area students a chance to perform alongside our professional performers. We have partnered with Los Angeles Ballet Academy to hold local auditions and stage the children's roles. (pg. 7)

Already deeply instilled in the company culture, Jonah Delgado, Matthew Gilmore, and Kaya Wolsey joined our ranks just this past May. In this newsletter we introduce you to Jonah, but if you attended a performance this summer, you've likely already seen this powerful group of new dancers in action. (pg. 14)

While it will be a few years before he is dancing, veteran dancers Joseph Watson and Seia Rassenti Watson recently gave birth to their first child. Now they enter into a new phase of life, balancing the demands of parenthood with their careers. We congratulate them on their new baby boy, Joseph Watson III. (pg. 4)

By all accounts one of our most talked about productions to date, *Beautiful Decay's* smashing success last summer prompted a winter encore for Aspen. This enigmatic production juxtaposes our youthful company dancers alongside seasoned artists in their seventies. The result is simply breathtaking. This thought-provoking production is not to be missed; even if you saw it, it surely deserves a second look! (pg. 10)

Enhancing our own schedule are two spectacular guest companies: Diavolo and Grupo Corpo. Los Angeles-based Diavolo is well known to our audiences, but they recently gained international acclaim with their thrill-seeking moves on the television show *America's Got Talent*. We are thrilled to be bringing them back to Aspen on March 27. Traveling all the way from Belo Horizonte, Brazil, the dynamic Grupo Corpo makes its Santa Fe debut on February 4. A road trip might be in order to catch each of these performances!

From applauding the progress of our school students, to highly anticipated performances on the road and at home, there is much to look forward to this season! Dance continually inspires us and invigorates our souls, and we are proud to share our passion with you. Thank you for allowing us to continue bringing so many facets of this amazing art form to life.

Tom Mossbrucker

Jean-Philippe Malaty

Next STEPS

Aspen Santa Fe Ballet dancers prepare for another performance: parenting

by Avichai Scher

Aspen Santa Fe Ballet is a 10-member company that tours nearly half the year. That makes it attractive to young emerging dancers, many of whom join the company and stay for over a decade. But the touring and intimate group can be a challenge for those wanting to start a family; the company has never had a female dancer rejoin after becoming a mother. Many alumnae, however, have retired and gone on to have families. "I knew it wouldn't work to be touring and have a kid," says Katie Dehler, 41, who retired when she had her son, Noah. "I couldn't give enough to performing and a family. It was one or the other."



Joseph Watson II and Seia Rassenti had their first child in July.

Reprinted with permission from Aspen Magazine. Originally published in the MidSummer 2019 issue.

Companies with large rosters and minimal touring routinely make accommodations for dancers with children. But for ASFB, having a family requires creative career planning, which, for some, includes coming back to dance in new ways.

Dehler danced for 13 seasons and her husband, Sam Chittenden, danced for 15 before retiring in 2013. It was time to start trying for a child and consider their next career move. But they didn't have as much time to plan as they thought. "Everyone said it would take a few years," says Dehler. "We had just started trying, and then it just happened."

Chittenden had already been working on posters, the website and promotional videos for the ballet on a freelance basis and transitioned full time as a graphic designer with ASFB after he retired. After Dehler

gave birth, ASFB directors invited her to teach for the ASFB school. She taught classes in the late afternoon and evening, and Chittenden finished his office work at the ballet by 3pm. That way, one of them could always be home with Noah.

But with Noah starting kindergarten in the fall, Dehler didn't want to teach all evening and miss being home with him during the week. For now, she's leaving teaching behind and beginning a new job at Two Leaves and a Bud. "The job is good for our family right now," Dehler says. But, she'll stay connected by moonlighting as a stager for works she danced at ASFB. In February, she'll travel to Oklahoma City Ballet to teach the dancers the ballet *Red Sweet* for two weeks.



Katie Dehler, Sam Chittenden and their son, Noah.

"We believe that if a dancer has a fulfilling career, they will be able to move gracefully into their next chapter."

—TOM MOSSBRUCKER,
ASFB ARTISTIC DIRECTOR

"We are proud of our dancers' artistic achievements, and watching them develop as artists is always rewarding," says Tom Mossbrucker, ASFB artistic director. "However, equally satisfying is seeing our artists transition into their second act—life after dance. We place a strong emphasis on healthy transitions and often discuss the subject several years before a dancer retires."

Seia Rassenti and Joseph Watson II have both been with ASFB for 10 years. They're expecting their first child this month.

Rassenti wasted no time in preparing for a second career. As soon as she began maternity leave in January, she certified to teach the fitness method Gyrotonic and currently teaches at the Art of Fitness.

While she has her next career lined up, Rassenti is not done performing. She hopes to be the first

ASFB dancer to return to the company as a regular performer after giving birth. She's not exactly sure how it will work, but says she's talking with the company directors about a plan for her to perform in some capacity, even if not as a full-time company member.

"I definitely plan to come back at least for a final bow," she says. "Even though there is so much unknown happening right now, I trust that moving forward dance will be a part of my life."

She says Watson, her husband, plans to stay with the company for now. It could be easier as a mother for her to stay also and tour together. Otherwise, she'd be on her own much of the year. "He's nearing the end of his career as well, so maybe we can make this

last stretch work," she says. Watson is a group fitness trainer and is working on becoming a certified personal trainer.

Rassenti is optimistic about coming back, partially because her own pregnancy created an opportunity for one of her former colleagues.

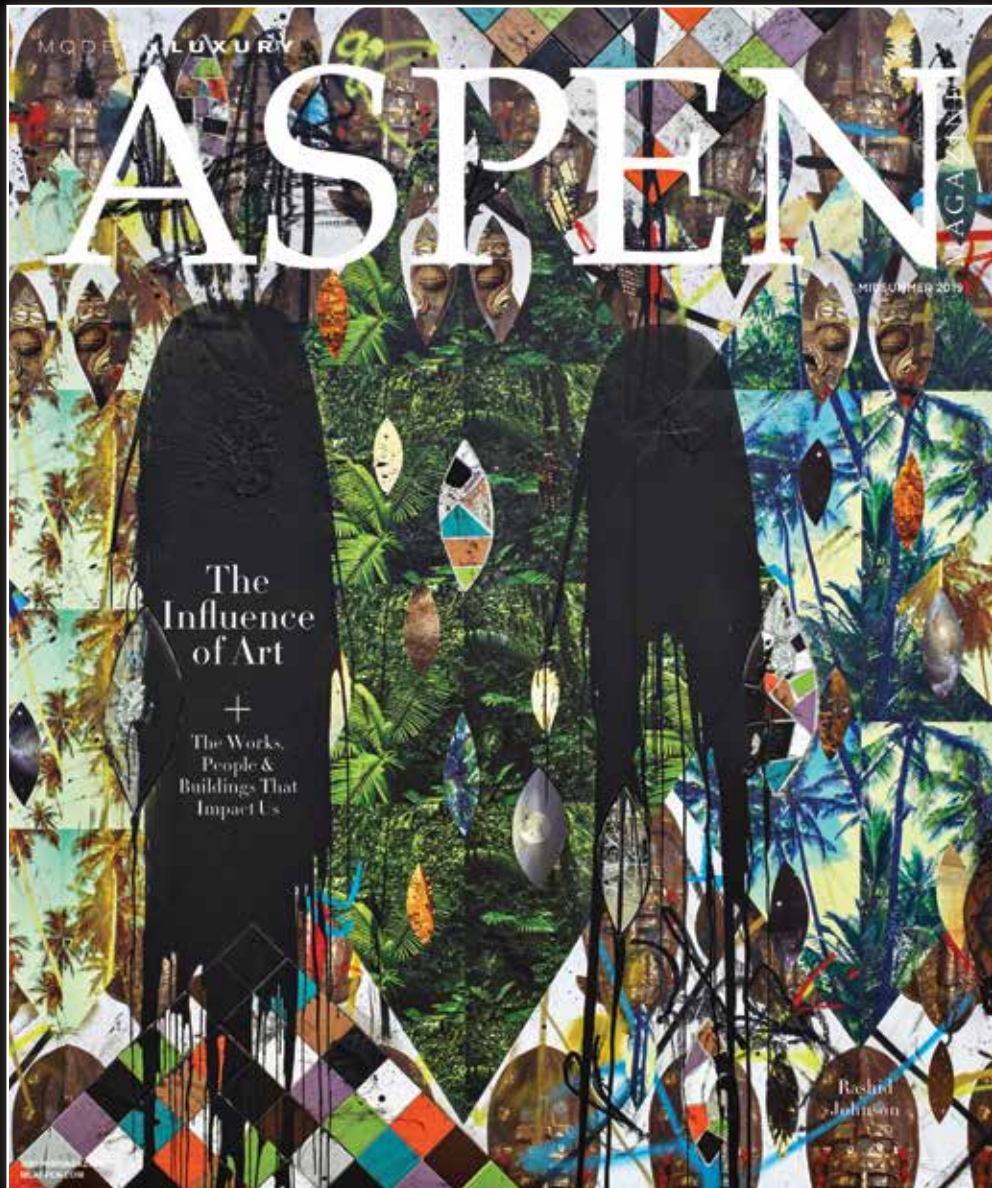
Samantha Klanac Campanile retired from ASFB in September 2016 after 14 years so she and her husband, who is not a dancer, could start a family. They moved back to their hometown of Orchard Park, N.Y., and Campanile became a certified coach with The Bloom Method + Studio Bloom, a pre- and postnatal fitness program.



Samantha Klanac Campanile and her daughter, Anja, outside of the Joyce Theater in New York before her March performance.

When Rassenti announced her pregnancy midseason, ASFB directors reached out to Campanile to see if she'd be up for filling in for Rassenti in performances in Scottsdale and New York City—even though she hadn't performed in over two years and had an 18-month-old daughter. Campanile was up for the challenge and made a triumphant, if brief, return. "We believe that if a dancer has a fulfilling career, they will be able to move gracefully into their next chapter. Some of our proudest moments have been seeing the children of our former dancers now enrolled in The School of Aspen Santa Fe Ballet performing in *The Nutcracker* while their parents help out backstage. To us, this is success; the circle is complete," says Mossbrucker.

Rassenti hopes Campanile's success made space for a mother in the company. "It felt really great seeing her perform after having a child looking as strong as she did," Rassenti says. "It gave me hope. Who knows what's possible?"



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NUTCRACKER IN LOS ANGELES

This winter season, Aspen Santa Fe Ballet is undertaking the monumental task of touring our production of *The Nutcracker* to the beautiful Soraya Nazarian Center for the Performing Arts in Northridge, California. Making this particularly exciting is the fact that the roles of the children will be danced by local students from the Los Angeles Ballet Academy (LABA). Over the fall break, ASFB Executive Director Jean-Philippe Malaty and ASFB School Director Melanie Dorskocil traveled to Los Angeles to audition and cast children for the December performances with the help of LABA's director, Andrea Paris-Gutierrez.

Paris-Gutierrez will oversee the children's rehearsals this fall to ensure they are performance-ready come December. Of the weekend intensive she said: "We had a very busy weekend of dancing and are so excited for the Los Angeles Youth Ballet to be part of the Aspen Santa Fe Ballet's *The Nutcracker*. Both Jean-Philippe and Melanie were so inspiring to the young ballet students. They taught class, auditioned, and coached the 75 students for over 20 hours during the weekend with choreography that is creative and puts ASFB's special spin on this classic story. We cannot wait for Los Angeles to see this version with two of our talented local teens sharing the role of Clara."

The Soraya's Executive Director, Thor Steingraber, is looking forward to showcasing another facet of ASFB: "As Aspen Santa Fe Ballet enters its fifth year at The Soraya, a loyal audience in Los Angeles is growing. No doubt their production of *The Nutcracker* will be the singular standout of the region's holiday programs."



ASPEN SANTA FE BALLET

2019-20 WINTER SEASON



ASPEN



ASPEN SANTA FE BALLET *THE NUTCRACKER*

December 21 | 2:00pm & 7:30pm

December 22 | 1:00pm & 5:00pm

Generously underwritten by Kelley and Mark Purnell

Embrace the holiday spirit and revel in the magic of Aspen Santa Fe Ballet's *The Nutcracker*! This iconic production—both uplifting and filled with humor—has become a seasonal Aspen tradition. With its whimsical twist on the classic story and a cast of over 60 performers, don't miss this perfect opportunity to create lifelong memories for you and your loved ones.

"Aspen Santa Fe Ballet has brought joy and creative abandon to a holiday classic."
— The Santa Fe New Mexican

SANTA FE



**ASPEN SANTA FE BALLET
BEAUTIFUL DECAY**

February 28 - 29 | 7:30pm
Generously underwritten by Jessica and John Fullerton

After bringing down the house in its summer premiere, ASFB is back with an encore performance of Nicolo Fonte's *Beautiful Decay!* Featuring an original set design by Tony Award-winner Mimi Lien, and the timeless music of Vivaldi's *Four Seasons* and Max Richter's reinterpretation of the same, this haunting work juxtaposes daring athleticism against the reality of aging. Returning to join ASFB are guest artists Hilary Cartwright and Gregg Bielemeier—two septuagenarians with distinguished dance careers.

"...an evening of explosive, athletic dance that leaves the audience speechless after just the first act..."
- The Dance Journal



**ASFB PRESENTS
DIAVOLO**

March 27 | 7:30pm
Generously underwritten by Melinda and Norman Payson

Seen by over 95 million people as a top 10 finalist on NBC's *America's Got Talent*, *Diavolo* shatters boundaries and soars beyond the grasps of gravity. Led by the inventive genius of Artistic Director Jacques Heim and his fearless, athletic daredevils, the Los Angeles-based company continues to push a new edge of performance. With a unique style that encompasses dance, acrobatics, and gymnastics, *Diavolo* explores the relationship between the human body and its surrounding architectural environment.

"The thrill of watching seemingly impossible physicality, displays of fearless strength, and breathtaking risks..."
- TheatreJones



**ASPEN SANTA FE BALLET
THE NUTCRACKER**

December 14 | 2:00pm & 7:30pm
December 15 | 1:00pm & 5:00pm

Embrace the holiday spirit and revel in the magic of Aspen Santa Fe Ballet's *The Nutcracker!* This iconic production—both uplifting and filled with humor—has become a seasonal Santa Fe tradition. With its whimsical twist on the classic story and a cast of over 60 performers, don't miss this perfect opportunity to create lifelong memories for you and your loved ones.

"Aspen Santa Fe Ballet has brought joy and creative abandon to a holiday classic."
- The Santa Fe New Mexican



**ASFB PRESENTS
GRUPO CORPO**

February 4 | 7:30pm

Adventure to Brazil with Grupo Corpo! Founded in 1975 in Belo Horizonte, this boundary-breaking company stands out for its dancers' signature technical precision, dazzling partnering, and explosive energy. Grupo Corpo brings two works for its exclusive Santa Fe engagement: *Dança Sinfônica*, created to celebrate the company's 40th anniversary in 2015, and *Gira*, a journey into the universe of Afro-Brazilian religions.

"...a delectable blend of polished technical precision and juicy, loose-limbed musculature. And oh those hips!"
- The Boston Globe

ASFB ON TOUR

KANSAS CITY, MO
Kauffman Center for the Performing Arts
October 25, 2019

SAN LUIS OBISPO, CA
Harold Miossi Hall
October 29, 2019

LIVERMORE, CA
Livermore Valley Performing Arts Center
November 3, 2019

ARCATA, CA
Van Duzer Theatre
November 6, 2019

VERNON, BC, CANADA
Vernon and District Performing Arts Centre
November 10, 2019

VICTORIA, BC, CANADA
Royal Theatre
November 15-16, 2019

**NORTHRIDGE, CA
THE NUTCRACKER**
The Soraya Nazarian Center for the Performing Arts
December 7-8, 2019

KAHILU, HI
Kahilu Theatre
January 19, 2020

HILO, HI
UH Hilo Performing Arts Center
January 21, 2020

MAUI, HI
Maui Arts and Cultural Center
January 23, 2020

NEUSS, GERMANY
Stadthalle Neuss
March 31, 2020

LINCOLN, NE
Lied Center for the Performing Arts
April 11, 2020

TICKETS & INFORMATION:
aspensantafeballet.com

Inside the making of Nicolo Fonte's *Beautiful Decay* at Aspen Santa Fe Ballet

by Andrew Travers



*Reprinted with permission
from The Aspen Times.
Originally published July 7, 2019*

SHAREN BRADFORD

Choreographer Nicolo Fonte gave the dancers of Aspen Santa Fe Ballet a rarely heard rehearsal prompt in the studio last week: It's OK to cry.

"At the end, it has that impact, you're going to want to bawl," he told the company while running through the powerhouse finale of his "*Beautiful Decay*," which opens Tuesday at the Aspen District Theatre. "In rehearsal, I need you to start to feel that."

The piece, which debuted in 2013 at BalletX in Philadelphia, is a two-act exploration of the cycle of life, the inevitability of aging, and time's whittling away of youth. It calls for two older dancers — in this production they are longtime Aspen dance instructor Hilary Cartwright and Oregon dancer Gregg Bielemier, both in their 70s — to perform alongside the younger company cast,

providing contrast between the youthful vigor of professional dancers in their prime and a pair decades older.

It is the first full-length ballet — other than the annual "Nutcracker" production — in the 23-year history of Aspen Santa Fe, which normally stages triple-bill programs.

Fonte has been in the Colorado Mountain College studio with the company dancers since May. The preparation has been emotional as well as physical, as he pushed dancers to communicate the emotional depths of the work.

"When I say 'Do it,' I mean do it on a cellular level," he said after a recent rehearsal. "So that every cell in your body is committed to that one moment and the next moment, and the one after that. That's a long, grueling process."

The result, he hopes, is a direct emotional connection with the audience. He wants viewers to see themselves in the performers, young and old.

"You're not going to see yourself in them hoisting their legs in the air and doing the incredible things they can do," he explained. "But you might be able to transfer your emotions to them — you might be able to recognize you've felt that or experienced that."

"That's super important. Otherwise it's just some kind of aerobic exercise that might be impressive, but it's an empty gesture."

With original set design by Tony Award winner Mimi Lien, and set to Vivaldi's "Four Seasons" and Max Richter's reinterpretations, the company will give encore performances

of "Beautiful Decay" on July 19 and Aug. 24 following Tuesday's premiere.

Watching the ballet with audiences, Fonte has found that as soon as the older dancers enter, all eyes focus on them. We're used to watching perfect young dancers soar across a stage, but the 70-something dancer doing so is something rare.

"There is something beautiful in experiencing 40 years of experience on stage, where physical prowess morphs into something else and becomes much more of an emotional, reflective way of moving," Fonte said.

His original inspiration for the concept was inspired by a 3-D photo exhibition in Portland, Oregon, which brought viewers inside of nearly dead flowers.

"It touched me in my core," Fonte said. "Something about it was so powerful, and the element of 3-D you were inside the flower petals. These decaying flowers retained so much of their flower-ness. It was this undeniable identity screaming at me: 'I was once a flower!' My heart was racing. And that's really where the idea came from."

With six years' distance from its premiere, Fonte is seeing the physical movements and the emotional intentions of "Beautiful Decay" with new clarity in Aspen.

"Revisiting it, especially with a group like these dancers — who are extremely skilled and expert at this kind of dance specifically — I'm able to see things that I didn't even see when I was making it," Fonte said.

"Beautiful Decay" is the 10th ballet that Fonte has staged with the company, including eight original creations, over the past 19 years. His aesthetic has helped define Aspen Santa Fe, while the company also has pushed Fonte to some of the definitive creations of his globally acclaimed career.

He describes Aspen Santa Fe artistic director Tom Mossbrucker as a collaborator, whose ideas in the studio have helped shape Fonte's work over the years. And Fonte pointed to his 2003 Aspen Santa Fe creation, "Left Unsaid," as a breakthrough in his creative life. It's gone on to become one of his most successful works, performed by seven companies since its Aspen premiere. Fonte recalled how he knew he would set it to Bach violin music, but how he created the work without music in rehearsals.

"I created almost the entire piece in silence before I put the music on," he said. "Of course it was running in my head the whole time, but not in the dancers' heads. So we were creating true human interaction that wasn't dictated by the music."

That deeply felt humanity has become a driving force in his work since then. The supportive environment here and the bond between Fonte, the company leadership and its dancers let him take that creative leap.

"I think it had to do with the fact that I was here and I trusted them and they trusted me," he said, adding that it had been his fourth time making something in Aspen, pushing him to stretch beyond the familiar. "I was forced to figure something out in that creation process. It was kismet. It had to happen here, based on the repetition of creations that I was making for them."



He first sent a video of "Beautiful Decay" to Mossbrucker five years ago. So when the company decided it was ready to produce a full-length ballet, Fonte's meditation of age and time was an ideal fit.

"I feel honored and touched that they trust me and that they believe in the work," Fonte said. "I think it has relevance everywhere, but I thought it would have real relevance here where there is a substantial segment of the community that is getting up there and we're living in this ageist society."

ASPEN SANTA FE BALLET BEAUTIFUL DECAY

Aspen District Theatre

February 28 - 29 | 7:30pm



SPECIAL EVENTS

DANCING WITH THE ASPEN STARS GALA EVENT

Aspen Santa Fe Ballet's annual *Dancing with the Aspen Stars* gala, sponsored by Lugano Diamonds, featured stellar performances by Aspen Stars—Skippy Nemirow, Erika Souki, and Skye Weinglass—in a spirited ballroom dance competition. ASFB proudly honored the Melville Hankins Family Foundation of Santa Fe for its remarkable support of our organization since 2011.

We thank all those who attended and so generously contributed to the success of our 2019 event. We extend much gratitude to Fine Estates from

Spain, Jorge Ordoñez Selections for their generous donation of wines; to Woody Creek Distillery for their donation of spirits; our media partner, *Aspen Sojourner*; and our auction donors: Lugano Diamonds, AMAN, Brunello Cucinelli, The Lodge at Blue Sky, Micato Safaris, The Siam Bangkok, and Judi & Alan Altman. Special thanks to John Galante of SmartFlyer for procuring many of our incredible auction packages.



ASFB *Dancing with the Aspen Stars* 2019 champions, Skye Weinglass and ASFB dancer Anthony Tiedeman



Idit and Moti Ferder, COO and CEO of DWTAS Presenting Sponsor, Lugano Diamonds

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The Lodge at Blue Sky

AMAN



Joni Kiesecker, Julien Souki, Karim Souki, and Frank Kiesecker



ASFB dancer Pete Leo Walker with Aspen Star Erika Souki



National Council members Mark and Yoly Davis



National Council member Lenny Weinglass with 2019 Aspen Star Skye Weinglass



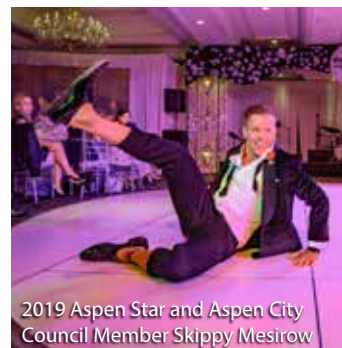
National Council members Larry and Susan Marx



Mark Hunt, Trustee Sarah Broughton, Matthew Tenzin, National Council member John Rowland, and Joe McGuire



Gloria Dittus, Hilary Fritz, Laura Maggos, Donna Di Ianni, Noelle Rodhe, and Brenda Wild



2019 Aspen Star and Aspen City Council Member Skippy Nemirow



Trustee Claire Dewar with Philae Knight

BRUNELLO CUCINELLI EVENT

This summer, ASFB patrons joined our dancers for an event at the Aspen boutique of our newest sponsor, Brunello Cucinelli. Guests got an inside look at Brunello Cucinelli's finely crafted knits while enjoying a selection of Italian wines. Special thanks to event hosts Ramona Bruland, Idit Ferder, Judith Steinberg, Sarah Broughton, and John Rowland.



BRUNELLO CUCINELLI



Francesca Pittaluga of Brunello Cucinelli and Stuart Winston of Lugano Diamonds



Artistic Director Tom Mossbrucker with Trustee and event co-host Ramona Bruland



ASFB dancer Katherine Bolaños, National Council member Sarah Kennedy Flug, and Executive Director Jean-Philippe Malaty



Francesca Pittaluga and Carolina Cerlat of Brunello Cucinelli, Jean-Philippe Malaty, and Trustee Judith Steinberg

NATIONAL COUNCIL COCKTAIL PARTY

Aspen Santa Fe Ballet's National Council members gathered for a summer cocktail party in the beautiful Aspen home of Betsy and John Burgess. Guests received an update on the company from the directors and mingled with the dancers while enjoying hors d'oeuvres generously catered by L'Hostaria and Tiziano Gortan. Many thanks to John and Betsy Burgess for their outstanding hospitality!



National Council member Charles Cunniffe and Trustee Angela Cunniffe with ASFB dancers Jonah Delgado and Kaya Wolsey



National Council members Paul and Connie Taddune



National Council members Patricia and Jay Webster



Event hosts John and Betsy Burgess with ASFB directors Tom Mossbrucker and Jean-Philippe Malaty



National Council member Galen Bright, Trustee Jeff Grinspoon, ASFB dancer Matthew Gilmore, and Aspen City Council Member Skippy Mesirov



Trustees Ramona Bruland and Billy Stolz with National Council member Angi Wang

Jonah Delgado

MICHELE CARDAMONE

If you attended a performance of Aspen Santa Fe Ballet's *Beautiful Decay* this past summer, then you have already experienced the unbridled joy and enthusiasm embodied by Jonah Delgado on stage. A newly minted graduate from the dance program at Marymount Manhattan College, Delgado joined ASFB in May 2019, jumping right into rehearsals with Nicolo Fonte for ASFB's first-ever, evening-length ballet. His formative dance training comes from The Academy of Dance Arts, Visceral Dance Chicago, Hubbard Street Dance, and a summer intensive with American Ballet Theatre. Read on to learn more about our newest company member!

What is your earliest memory of dance?

The first memory I have of dancing is when I was eleven years old. My younger sister convinced me to do a duet with her for our local park district, and I agreed on the condition that we would dance to "Anything You Can Do" from *Annie Get Your Gun*.

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

There wasn't any one pinnacle moment, but it was, rather, an accumulation of many events that reignited my passion for movement. If I had any doubts before, I was reassured dance was the career for me while I was in college where the training helped me more sharply articulate why dance has agency in the world. I knew I wanted to focus on ballet when I realized how the

traditionally codified movements, when combined with more abstract movements, can be the catalyst for many progressive ideas.

What first drew you to ASFB?

I have always believed that Aspen Santa Fe Ballet is a company that is steeped in the principle of professionalism, while nurturing a group of authentically unique artists. I had admired the company for many years from the audience; every time I saw ASFB perform, I left the theater with an intensely visceral feeling of inspiration.

What has been the biggest surprise or lesson learned of dancing professionally since joining ASFB?

The most substantial lesson I have learned since joining the company is that every individual is highly vital to the forward progress of the company. I am continually inspired by everyone in the company, from the dancers to the administration that work so hard to make sure the company runs smoothly.

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

Prior to joining the company I had never spent time in Colorado, but I had always yearned to be in a place of such immense natural beauty.

What's your ideal next vacation?

My ideal next vacation would undoubtedly have to be New Zealand, because my all-

time favorite book/movie series, *The Hobbit*, was filmed there. The geography lends itself naturally to a real sense of fantasy and imagination.

What profession do you think you would pursue if you weren't dancing?

If I were not dancing the career that most speaks to me would be physical therapy, and I actually hope to continue my educational endeavors in this realm in conjunction with my professional dance career.

Which artist are you currently listening to on repeat?

Ever since I went to a bluegrass concert with my dad where a group called The Lowest Pair opened, I have not been able to stop listening to their music.

Where do you see yourself twenty years from now?

I envision myself pursuing some type of career within the medical field. I would like to be close to my family, so that means settling down in Chicago. In the context of dance, I will never stop taking classes, as well as immersing myself in dance advocacy.

What are you most looking forward to this winter?

I am most looking forward to going on the road with the company because I have never been on tour before. I am excited to travel with this group of dancers and explore new places.

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