

ASPEN SANTA FE BALLET



SUMMER 2019 NEWS

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Compagnie Hervé Koubi

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ASPEN SANTA FE BALLET

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Alonzo King LINES Ballet

PHOTO: CHRIS HARDY

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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.



Greetings from Tel-Aviv!

Aspen Santa Fe Ballet recently concluded a triumphant week at New York's famed Joyce Theater with pianist Joyce Yang and is now wrapping up its winter touring season with a two-week tour of Israel. This country's vibrant dance scene, made famous by the legendary Batsheva Dance Company, is known the world over, and we are honored to dance here (pg. 13). The company also made two stops in Southern California performing at the esteemed Laguna Music Festival (again with Ms. Yang) and our yearly stop at the spectacular Soraya Performing Arts Center. Our performance in Scottsdale was a welcome reprieve from the cold temperatures at home. As always, we are so proud to share our small-town company with the world!

Two former dancers made comeback guest appearances with ASFB this season. ASFB veteran Samantha Klanac Campanile returned to pinch hit for Seia Rassenti Watson, who recently found out that she and fellow dancer/husband Joseph Watson will soon welcome a new addition to their family in early July (pg. 11). Nolan McGahan, a longtime member of ASFB, also returned to help fortify the company ranks. What a gift it was to have these two stalwart alumni back on stage with us!

This summer we are looking forward to presenting a very special new program in both Aspen and Santa Fe: our first full-length contemporary ballet, *Beautiful Decay*. Created by longtime collaborator Nicolo Fonte, this poignant work explores the passage of time and puts the full company on display alongside two guest performers—septuagenarians with distinguished dance careers (pg. 8-9).

Under the umbrella of ASFB Presents, we are thrilled to bring three guest companies to Aspen audiences this summer. Based in San Francisco, Alonzo King LINES Ballet features the work of world-renowned contemporary choreographer Alonzo King. Rooted in the ballet tradition, King's work has a deep sense of mystery and spirituality. The uniquely compelling Compagnie Hervé Koubi—an all-male company of Algerian street dancers—makes its second appearance in Aspen with a new program that showcases this dynamic, poetic ensemble. Aspen favorite Stars of American Ballet, led by New York City Ballet principal Daniel Ulbricht, rounds out our diverse offerings this summer (pg. 8-9).

By now most of you in the Roaring Fork Valley have read about the tragedy that struck one of our community's most beloved families: the Garcias. While their two children performed with ASFB Folklorico, their family's home burnt to the ground, destroying all of their belongings. Longtime friends of ASFB, the Garcias have always been eager to help others, and now they need our help. We are so touched by the outpouring of support their GoFundMe campaign has received from the entire valley (pg. 7).

We are gearing up for our busiest season of the year. Summer fundraising activities sustain and enrich our multi-faceted organization, and this summer will be brimming with opportunities to get involved. Our Aspen gala is the biggest such event of the year. Mark your calendars for this important (and fun!) party (pg. 10).

We look forward to seeing all of you at the theater, at a fundraising event, or simply out and about on a hike, the farmers market, or local restaurant. It's going to be a magnificent summer...let the dance begin!

Tom Mossbrucker

Jean-Philippe Malaty

A MOVING MEDITATION

Beautiful Decay and Aspen Santa Fe Ballet



Story by Rhonda Moore

Choreographer Nicolo Fonte's innovative *Beautiful Decay* graces Aspen Santa Fe Ballet's 2019 summer season as the company's first full evening-length dance work. A fixture of ASFB's stellar roster of choreographers, Fonte's relationship with ASFB runs deep as the company boasts nine other Fonte ballets in its repertoire, of which eight were commissioned by ASFB. It seems only appropriate that ASFB would both entrust and honor Fonte with an entire evening—a significant departure from the company tradition of presenting three ballets by three different choreographers in a single program.

Inspired by photographer Mark Golebiowski's larger-than-life, three-dimensional photos of flowers in varying states of withered-ness, Fonte's *Beautiful Decay* investigates, questions, and literally embraces the cyclical nature of life, ultimately shattering conventional conceptions of usefulness, validity, and beauty. In pluralistically compelling alignment with the Chinese concept of yin and yang, and the West African notion embodied in the Twi word "sankofa"—meaning "go back and get," or "to seek and take"—Fonte's ornate, intricate, and detail-focused movement references baroque extravagance, taking dancers and audience members through an odyssey that is forever driven by a question fertile with answers: just how does one's perception of the physical self evolve as the body (albeit with imperceptible gradualness) suffers the inevitable erosion rendered by time?

Beautiful Decay tackles the question through Fonte's adroit use of Aspen Santa Fe Ballet's young, eager, open, and virtuosic dancers, in tandem juxtaposition with internationally-acclaimed and seasoned dance artists Hilary Cartwright and Gregory Bielemeier. Cartwright is a former soloist and ballet mistress of Britain's Royal Ballet and director of the Royal Winnipeg Ballet and Netherlands Dance Theatre Junior Company. Cartwright is a frequent guest of Aspen Santa Fe Ballet, making yearly trips to coach ASFB dancers and rehearse the company for the classical demands of the annual production of *The Nutcracker*.

Ms. Cartwright's participation in *Beautiful Decay* has something of the serendipitous, and merits mention here. While the ballet was originally choreographed in 2013 on BalletX, Fonte always held the image and idea of Hilary Cartwright as the ideal "prototype" for the female component. Says Fonte: "Every time I thought of who I wanted to set the movement on, every time I closed my eyes and imagined what that might look like, I kept coming back to Hilary, who is really the epitome of the archetypical ballet dancer—thin, delicate and waif-like, theatrical, and sensitive."

In this, the ballet's latest iteration, Hillary Cartwright's debut in the role could very well wind up being Fonte's proverbial oyster, granting him the opportunity to see his initial inkling come to life on stage—a dream come true, so to speak.



Oregon Ballet Theatre in Nicolo Fonte's *Beautiful Decay*



Oregon Ballet Theatre in Nicolo Fonte's *Beautiful Decay*

PHOTO: JINGZI ZHAO

Joining Hilary Cartwright as partner in crime (and here's the conundrum: is it a crime to grow old, or is age itself the criminal?) is choreographer, performer, and teacher Gregg Bielemeier. Still a moving force to reckon with, the Oregon native began his dance career with Portland Dance Theater in 1970, later moving to San Francisco, Amsterdam, then back to Portland over twenty-three years of pedagogy, crafting, and performing dances.

While Cartwright has remained a "fantastical" character in *Beautiful Decay*, at least until the ASFB company debut this summer, Bielemeier actually covered the male role in 2015 when Fonte set the piece on Oregon Ballet Theatre, where Fonte described him as a dynamic performer with formidable physical presence. By including these seasoned dance artists in the same work as the more typically youthful ballet dancers, *Beautiful Decay* serves as a sort of shape-shifting container for a movement meditation dedicated to the thoughts and processes in and around the multi-faceted subject of aging.

Another important particularity with the upcoming Aspen Santa Fe Ballet production of *Beautiful Decay* lies in two cue words: quality and quantity, which combine to equal relationship. Fonte's dance work about age, beauty, perception, and point-of-view marks his tenth collaboration with the company, so he comes to them—and they to him—with a true sense of knowingness and a deep trust in both the physical and emotional spheres. He has high expectations, which the dancers have never failed to meet. Audiences are sure to find transport and enthrallment through the choreographic material and the splendid execution by a company of skilled, engaged, and dedicated performers.

Again, one cannot help but recognize the parallels with aging: fine wine, expertise, deep, meaningful relationships. All of these things require time; they don't just blossom overnight! The fact, too, that *Beautiful Decay* has been performed multiple times by different companies with different guest castings affords choreographer Fonte the wonderful opportunity to

watch his creation grow and develop through observation of stylistically diverse modes of movement and distinct choices in the emotional interpretation of the piece.

This very broad panorama presents the possibility of near and far-sightedness all at once, a priceless gift for both Fonte and the Aspen Santa Fe Ballet dancers under his tutelage. Knowingness and vision: a pairing that speaks volumes.

With a musical score of Vivaldi's iconic *The Four Seasons* as accompaniment to the first part of the ballet, Fonte's staging has dancers moving in one direction only—from stage left to stage right—and the marked allusion to the concept of time's passing is unmistakable. The second half of the ballet uses Max Richter's remix of the same, as well as Icelandic composer Olafur Arnalds' popular songs. The company dances separately from the couple, in pairs with the couple, and together with all intermingling on stage. There you have it—life, in all its possible combinations, ebbing and flowing through a constantly shifting stream. It's stop and go, give and take, follow and lead, assist and be assisted, holding back and bringing forth, discovering when and how, listening and understanding, combatting and acquiescing, embracing it all: the good, the bad, the ugly, and the beautiful.

UPCOMING PERFORMANCES:

ASPEN

Aspen Santa Fe Ballet: *Beautiful Decay*
July 9 & 19 | August 24

SANTA FE

Aspen Santa Fe Ballet: *Beautiful Decay*
July 13 | August 31



Garcia Family Fundraising Effort



ASFB Folklorico at The Temporary



Ximena Garcia performing with ASFB Folklorico

This spring, students of ASFB Folklorico got the opportunity to share their lively dancing and energy with a sold-out audience at The Temporary in Basalt. Performing with live music by Sol de mi Tierra, an eight-piece mariachi band from Denver, over 30 ASFB Folklorico students showcased the folk dances of Mexico for the down valley community. Founded in 1998 and led by Francisco Nevarez-Burgueño since 2002, ASFB Folklorico enriches the lives of children through free, after-school instruction in Mexican folk dance.

Unfortunately, the spectacular performance in Basalt was marred by tragedy. As siblings Ximena and Joel Garcia performed, their home burned to the ground. Their family lost everything in the fire, which was caused by a furnace malfunction.

Ximena, age 15, has been an exemplary student in Aspen Santa Fe Ballet's Folklorico program and ballet school since the age of 3. Her 11-year-old brother, Joel, has been a Folklorico student since pre-school. Their parents, Estela and Martin, have been active members of our community for the past 13 years, and Estela is one of ASFB's most involved volunteers.

Aspen Santa Fe Ballet is committed to helping the Garcia family get back on their feet after this devastating incident. They are a big part of the ASFB and Roaring Fork Valley communities. On behalf of the Garcia family, we at ASFB want to thank the hundreds of you who have helped us raise almost \$65,000 to date. Due to the generous support of our amazing community, our campaign goal of \$75,000 is within reach. We especially want to thank Celina and Jeffrey Hancox who generously made their home available to the Garcias until July!

Aspen Santa Fe Ballet has set up a GoFundMe account on behalf of the Garcia family in hopes that you will help them in any way you can:

www.gofundme.com/garcia-family-emergency-fund

ASPEN SANTA FE BALLET

2019 SUMMER SEASON

ASPEN



JAMES MCGREW



MICHEL CAVALCA

ASPEN SANTA FE BALLET: *BEAUTIFUL DECAY*

July 9 & 19 | 8:00pm

August 24 | 8:00pm

Generously underwritten by Jessica and John Fullerton

Audiences are in for a surprise this summer when ASFB premieres its first-ever evening-length ballet: long-time collaborator 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. Joining 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

COMPAGNIE HERVÉ KOUBI

July 24 | 8:00pm

Generously underwritten by Bebe Schweppe

Following their revelatory 2017 Aspen debut, Compagnie Hervé Koubi—an all-male ensemble from Algeria and Burkina Faso—returns to perform *Les Nuits Barbares ou Les Premiers Matin du Monde (The Barbarous Nights, or the First Dawns of the World)*. Drawing inspiration from the history of the Mediterranean Basin and the blending of cultures that occurred in that geographic area, marvel at the company's signature high-flying acrobatics that blend street dance styles with hip-hop and modern dance.

"...one feels whisked away to a far-off place and time, yet acutely senses the present moment..."

– TheaterJones

Compagnie Hervé Koubi



INSIGHT PHOTOS



CHRIS HARDY

STARS OF AMERICAN BALLET

August 3 | 8:00pm

Generously underwritten by Les Dames d'Aspen

Fan favorite Stars of American Ballet return for a one-night-only performance sure to thrill balletomanes and dance novices alike. Hand-picked and directed by New York City Ballet principal Daniel Ulbricht, this group of elite ballet technicians will wow Aspen audiences with a glamorous evening of selected classics including George Balanchine's *Tarantella*, Jerome Robbins' *Andantino*, Christopher Wheeldon's stunning *This Bitter Earth*, and even some ballroom dancing!

"... an intoxicating evening even for the non-dancers in the audience, because the performers truly put their charisma at the service of art."

— The Pittsburgh Tribune

ALONZO KING LINES BALLET

August 10 | 8:00pm

Generously underwritten by Esther Pearlstone

Known for their stunning physicality and ethereal beauty, the dancers of Alonzo King LINES Ballet re-imagine the possibilities of ballet. In *Handel*, master dancemaker Alonzo King explores the elegance of Baroque expression, reflecting the thematic richness that distinguishes Handel as a composer in the graceful lines of the dancers. Recently premiered in 2018, *Common Ground* is the result of a much-anticipated collaboration with the renowned Kronos Quartet.

"The applause at the many curtain calls resounded into the night, as it will surely continue to for Lines and King..."

— San Francisco Chronicle

► Performance Information

All shows take place at the Aspen District Theatre
235 High School Road, Aspen, CO

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Visit Aspen Show Tickets at the Wheeler Opera House
320 E. Hyman Street, Aspen, CO

SANTA FE



PHOTO: PIERANGELA FLISI



JAMES MCGREW

ASPEN SANTA FE BALLET: BEAUTIFUL DECAY

July 13 | 8:00pm

August 31 | 8:00pm

Audiences are in for a surprise this summer when ASFB premieres its first-ever evening-length ballet: long-time collaborator 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. Joining 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

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Two Years After Retiring, Aspen Santa Fe Ballet Dancer Makes Remarkable Last-Minute Comeback

by Avichai Scher

Reprinted with permission from *Pointe Magazine*

In the final moments of Jiří Kylián's strenuous *Return to a Strange Land*, Samantha Klanac Campanile made sure her exhaustion didn't stop her from savoring the moment. She looked around The Joyce Theater as the lights began to dim and soaked up her last scheduled appearance there.

"I took a mental picture because I thought, I'm never going to do this again," she said. In September of 2016, after over 14 years with Aspen Santa Fe Ballet, Campanile retired. She and her husband moved back to Buffalo, New York, where they both grew up and first dated in high school. She settled into a new life as a fitness instructor and gave birth to daughter Anja in July 2017.

Fast forward to late 2018. Back in Aspen, company directors Tom Mossbrucker and Jean-Philippe Malaty learned that one of their current dancers was pregnant and wouldn't be able to perform in the spring. The company has only five men and five women, so losing a dancer creates a challenge. But the directors were in a particular bind: For their March season at the Joyce, they'd programmed two pieces featuring all 10 company members, Nicolo Fonte's *Where We Left Off* and Fernando Melo's *Dream Play*. "We usually can have roles covered within the company," Malaty said. "But we took a risk with two full-company pieces and wound up with a problem."

Malaty mentioned the situation to Campanile, now 35. "J.P. said to me, 'do you know anyone taking class?'" Campanile said. "I thought he was kidding and we had some fun banter. But then he said, 'Would you consider coming back?'"

Campanile thought she was in shape for a "normal" person, but she wasn't sure that was enough to be back onstage. She rarely took class anymore and only taught dance as a sub. But the chance to perform again was too good to pass up.

In early January, she figured out a plan to get herself ready, and decided to go for it. She had just a little over six weeks to get ready for a one-week rehearsal period, followed by performances in Scottsdale, Arizona, and then the Joyce. She set out on a course of taking class, working out and renting studio space to rehearse both roles off a video.



It was challenging to find the time. "The cliché is true: As a mom, you don't have time for anything," Campanile said. "Anja would take a nap and I'd take out the video and go over the choreography, or I'd get up at 5 am to work out."

She credits her work as a teacher with The Bloom Method, a fitness method



Samantha Klanac Campanile and her daughter Anja at the Joyce Theater

specializing in pre and post-natal conditioning, for her successful comeback. "Dancing with better awareness of my core and functional movement patterns, my body feels much better supported now," she said. "I broke some bad habits."

That said, she was nervous when she arrived in Santa Fe for rehearsals. "Would people wonder, why didn't they just hire someone young?" she said. "I was the new person for the first time in a long time."

But quickly, she felt support from her colleagues and the company's directors, who were thrilled with her performances. "Having her back was a gift," Malaty said. "Her physical beauty, yes, but her honesty. You see her soul onstage, this time even more than before."

During her performances at the Joyce, Campanile stood out for her long line and dramatic intensity. In the middle of Fonte's piece, the lights suddenly dim and she runs over to a male dancer as he exits the stage. In supported, off-balance extensions, she gave the moment urgency, as if trying to stop time and keep the moment from ending and the lights from going out.

For all her intensity, Campanile described being back onstage as calming. "Being a mom is 24 hours a day. It's the most selfless thing," she said. "Being onstage, having some time for myself, it's like a mental vacation."

She always hoped to become a mother, but with ASFB's heavy touring schedule, she never planned to return to the company after pregnancy. So the sweetest moment of her comeback came when the curtain went up and she saw her daughter Anja in the audience. As she did the last time at the Joyce, Campanile savored the moment. "It was so surreal to see her there," she said. "In my wildest dreams, I never thought this would happen."

With the performances over, she's back to Buffalo and the new life she's built, with no more performing on the horizon. "Being a mom is my greatest role now," she said. "But I never expected this to happen, so who knows what's in store?"

SPECIAL EVENTS

WINTER NATIONAL COUNCIL COCKTAIL PARTY

ASFB's National Council members gathered in February for a cocktail party at the spectacular new Aspen home of trustee Jeff Grinspoon and Jon Foley. Guests mingled with the dancers and heard an update on the company from the directors while enjoying hors d'oeuvres catered by Mawa's Kitchen. ASFB wishes to thank Jeff Grinspoon and Jon Foley for their outstanding hospitality.



Event hosts trustee Jeff Grinspoon and Jon Foley.



National Council member Jessica Hite, dancer Sadie Brown, Sarah Scholl, and trustee Ramona Bruland.



National Council members Josh and Sarah Gurwitz with their new baby, Penelope.



Trustee Ruth Carver and dancer Jenny Winton.



National Council members Paul and Connie Taddune with trustee Barbara Berger.

LUGANO DIAMONDS' SEND-OFF TO ISRAEL

Lugano Diamonds, a generous sponsor of Aspen Santa Fe Ballet, invited supporters of ASFB's 2019 Israel campaign to its beautiful Aspen salon for light bites and cocktails. A proud supporter of the arts, Lugano showcased one-of-a-kind masterpieces that are wearable works of art and wished Aspen Santa Fe Ballet well on its upcoming tour of Israel.



Dancer Jenny Winton, Lugano Diamonds CEO and Design Director Moti Ferder, and dancer Sadie Brown.



National Council member Mona Look-Mazza with trustee Barbara Gold.



National Council member Laura Kaplan with dancer Seia Rassenti.



National Council members Soledad Hurst, Carrie Wells, and Bob Hurst with Executive Director Jean-Philippe Malaty.



Trustee Tony DiLucia, Nick Lincoln, and trustee Jeff Grinspoon.

NEW YORK CITY

In March, Aspen Santa Fe Ballet made its ninth appearance at New York City's esteemed Joyce Theater for a five-performance run of *An Evening with Pianist Joyce Yang*—ASFB's milestone collaboration with renowned pianist Joyce Yang. Because New York remains a vibrant hub of American dance, ASFB's return engagements at the Joyce Theater are important for the future of the company, opening doors to bookings around the globe.

We wish to thank the following underwriters of Aspen Santa Fe Ballet's 2019 New York season:

- Susan Beckerman
- Maja and Nicolas DuBrul
- Mary Ann Frenzel
- Liba Icahn
- Toby Devan Lewis
- Judith Zee Steinberg and Paul Hoenmans



Pianist Joyce Yang

ISRAEL

Immediately upon finishing a final performance in NYC, Aspen Santa Fe Ballet boarded the plane for an eight-day tour of Israel with performances in Tel Aviv, Yagur, Modiin, and Jerusalem. Known for its progressive, vibrant dance scene, it was an honor to return to Israel with our unique repertoire, acting as ambassadors for our home communities on the world stage.

A special campaign spearheaded by trustees Barbara Berger and Jeff Grinspoon raised more than \$30,000 to help fund ASFB's 2019 Israel tour. We wish to thank Barbara and Jeff for their hard work on this campaign and the following donors:

- | | |
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