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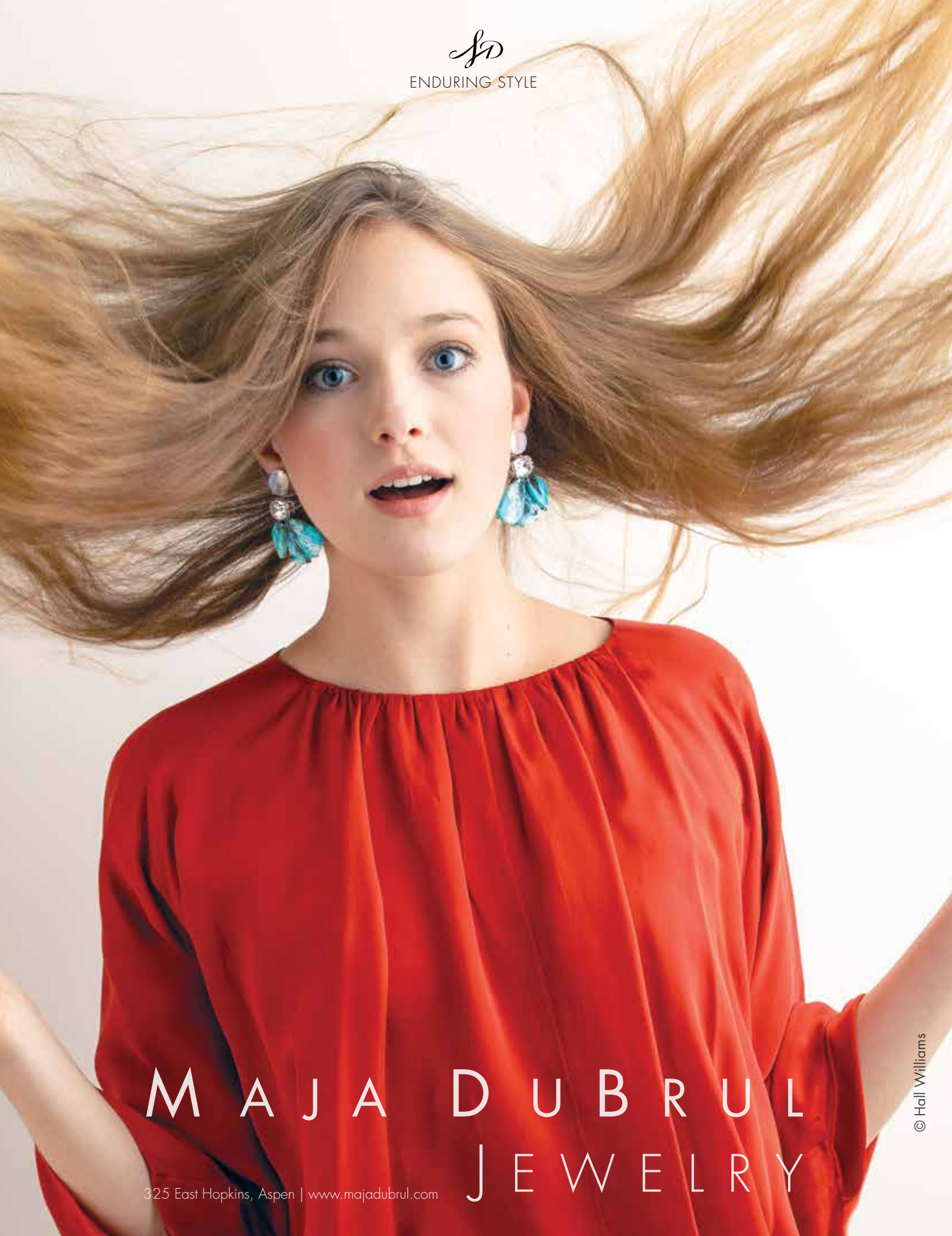
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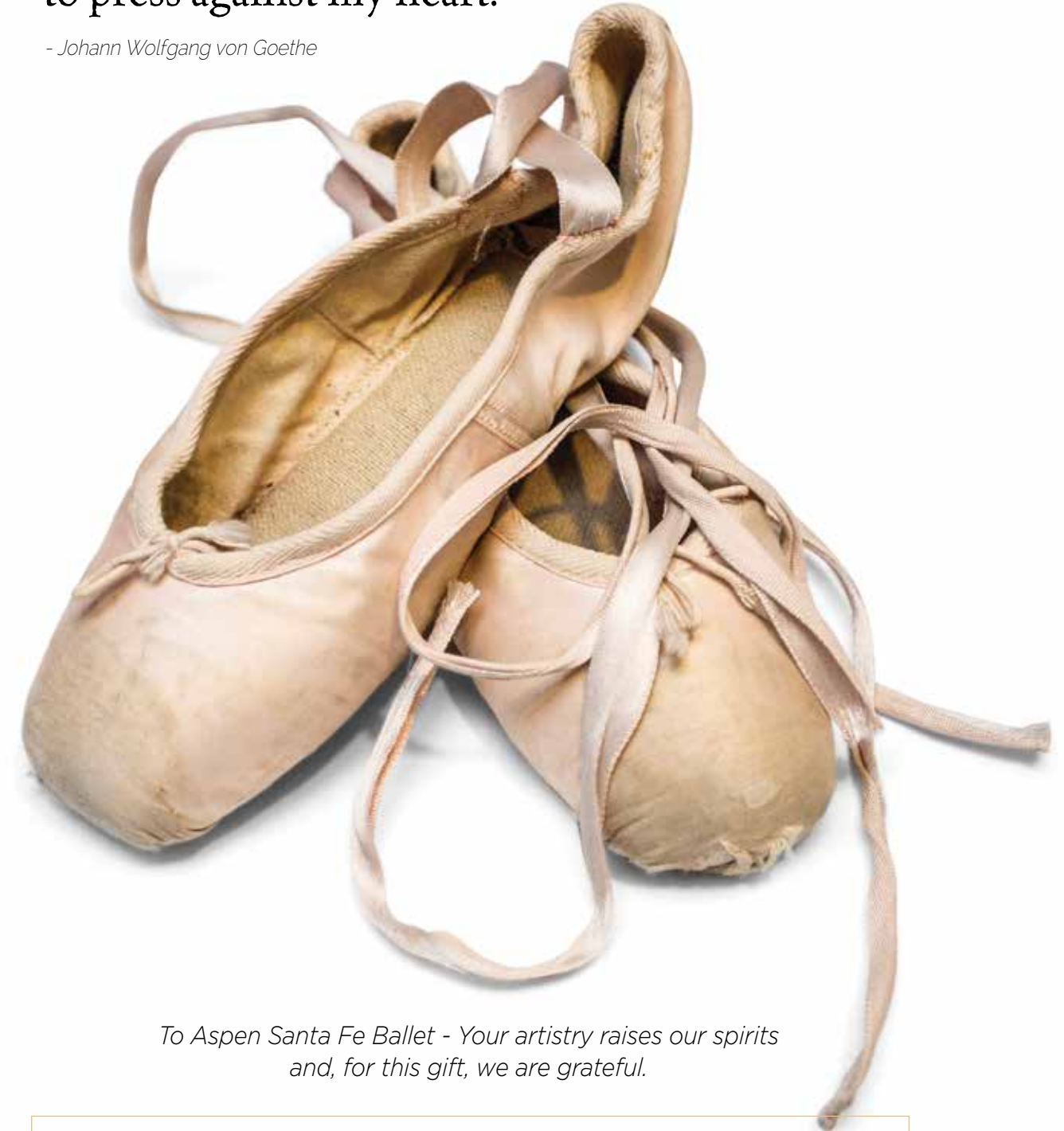
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FROM THE DIRECTORS

Dear Friends,

It is our great pleasure to welcome you to this performance by Aspen Santa Fe Ballet. We exist for our audiences, as your applause fills our dancers' hearts. For the past 23 seasons, ASFB performances have fed the souls of thousands of people each year. We are humbled by the hundreds of individuals, foundations, government agencies, and businesses who continue to support our work.

This sustenance has brought real results: ASFB is a force in the field of contemporary dance. Every year, our exuberant company travels the nation—in the next months taking command of stages in Dallas, Los Angeles, Scottsdale, and New York City—to inspire audiences with their artistry. In overseas tours, we proudly serve as ambassadors for our arts-aware communities of Aspen and Santa Fe. We are happy to announce that Aspen Santa Fe Ballet has been invited back to Israel. The tour includes six performances in Tel-Aviv, a global dance capital, as well as appearances in Yagur, Modiin, and Jerusalem.

On the home front, ASFB's educational programs continue to directly impact the lives of over 600 children from Aspen to Rifle, and throughout the greater Santa Fe area. This staggering number reflects over 140 classes taught each week. Firm in our belief that every child should have the opportunity to experience the joy of dance, The School of ASFB awards over \$40,000 of scholarship assistance annually. Finally, the award-winning ASFB Folklorico continues to cross cultural boundaries as a free after-school program open to all ages and socio-economic backgrounds.

Our beloved production of *The Nutcracker* kicks off the season with its subtle charm and boisterous joie de vivre. Hundreds of children from The School of ASFB work side-by-side with our professional dancers, learning the craft of the stage. Twenty additional performers join our ranks to fill the enormous cast of dancers and actors.

This coming summer, we are thrilled to bring our audiences something fresh and new. For the first time, our dancers will take on the challenge of an evening-length, abstract work, *Beautiful Decay*, by choreographer Nicolo Fonte. This expansive ballet challenges notions of beauty and youth and ruminates on whether true beauty can ever fade. Set to Vivaldi's iconic *The Four Seasons*, it has a distinguished set design by Tony Award-winning designer Mimi Lien.

The poignancy of *Beautiful Decay* serves as an apt metaphor for Aspen Santa Fe Ballet today. For the last two decades, the company has proven its capacity for rejuvenation, as young dancers inject fresh energy to fortify the talent of our seasoned dancers, and new ballets encourage exploration and innovation. It is this forward-thinking attitude, deeply embedded in the company culture, that your contributions bolster.

Our most intricate dance is the tightrope walk between artistic excellence and financial stability. The cost of producing high-caliber performances in our home towns is increasing, yet the base of support in our sophisticated-but-small communities is limited in scale. As you read this letter, please hear how urgently we invite each and every one of you in this theater to do what you can to ensure our continued success. If what you see moves you, if you believe our offerings and activities make a distinct and precious contribution to society, then please add your name to the list of Aspen Santa Fe Ballet donors.

With warm wishes in our 23rd season,


Tom Mossbrucker
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Aspen Santa Fe Ballet wishes to thank the donors below who generously contributed to special campaigns during important points in our history, beginning with our 2001 capital campaign to build a permanent home in Aspen's Colorado Mountain College / Morgridge Family Academic Center. We celebrated our 10th anniversary in 2005 with the launch of an endowment campaign to stabilize the organization and diversify its sources of funding, and a successful 2009 fundraising effort gave ASFB Folklórico its own studio at the Third Street Center in Carbondale, CO. Our 15th and 20th anniversary campaigns commemorated company milestones and contributed to the development of significant artistic and capital projects. ASFB's continued financial stability, strength, and sustainability over the past two decades are made possible through the generosity of these donors.

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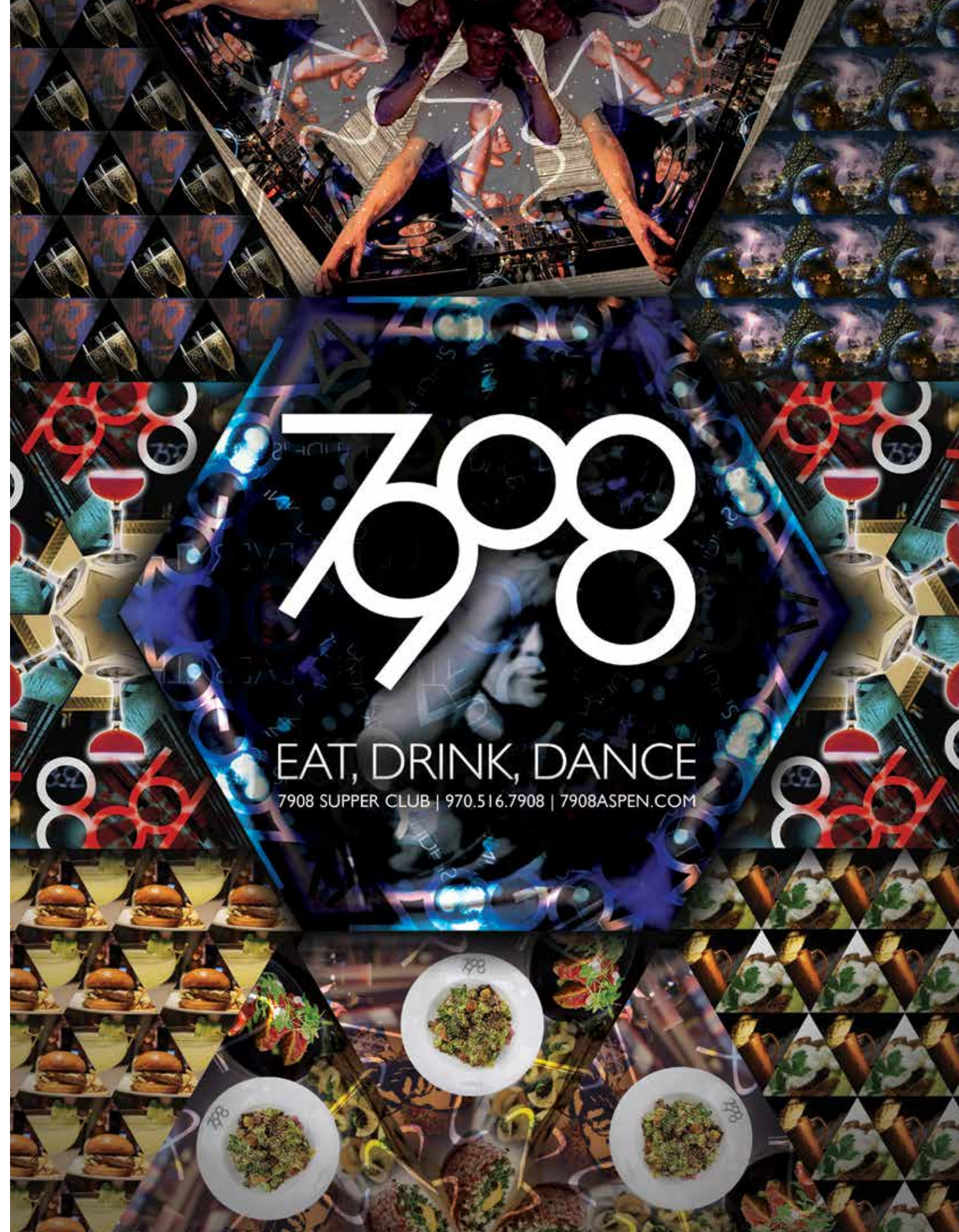
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ASFB'S THE NUTCRACKER

December 8 | 2:00pm & 7:30pm

December 9 | 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"
— Santa Fe New Mexican



PHOTO: SASHA VAUGHN

LES BALLETS TROCKADERO DE MONTE CARLO

January 19 | 7:30pm

Generously underwritten by Melinda and Norman Payson

Dancing the fine line between high art and high camp, the internationally beloved Les Ballets Trockadero de Monte Carlo has delighted audiences around the world for four decades. Risking comfort for brilliant pointe work, this hilarious all-male troupe wittily parodies dance classics, from *Swan Lake* to Martha Graham. Combining an encyclopedic knowledge of ballet with their uniquely wicked comedic sensibility, the Trocks offer buoyant and uproariously funny evenings for dance aficionados and complete novices alike.

"The funniest night you will ever have at the ballet."
— Sunday Times



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET

February 16 | 7:30pm

Generously underwritten by Bebe and David Schweppe

Just in time for the height of ski season, enjoy this special one-night-only performance of fan favorites from ASFB's repertoire. This varied program features the jazz-inspired *Tuplet*, Swedish phenom Alexander Ekman's multi-media exploration of rhythm; Cherie Barton's *Eudaemonia*, a touching choreographic search for happiness; and acclaimed dance maker Jorma Elo's electric *1st Flash*. These audience-tested ballets have been performed the world over to rousing acclaim and now ASFB is bringing them back home to light up the winter!

"Aspen Santa Fe Ballet is ready for its Hollywood close-up."
— Los Angeles Times



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www.aspensantafeballet.com

PHOTO: ROSALIE O'CONNOR

SANTA FE



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ASFB'S THE NUTCRACKER

December 15 | 2:00pm & 7:30pm

December 16 | 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"
— Santa Fe New Mexican



PHOTO: ROSALIE O'CONNOR

ASPEN SANTA FE BALLET

February 23 | 7:30pm

Just in time for the height of winter, enjoy this special one-night-only performance of fan favorites from ASFB's repertoire. This varied program features the jazz-inspired *Tuplet*, Swedish phenom Alexander Ekman's multi-media exploration of rhythm; Cherie Barton's *Eudaemonia*, a touching choreographic search for happiness; and acclaimed dance maker Jorma Elo's electric *1st Flash*. These audience-tested ballets have been performed the world over to rousing acclaim and now ASFB is bringing them back home to light up the winter!

"Aspen Santa Fe Ballet is ready for its Hollywood close-up."
— Los Angeles Times

► **Performance Information**

All shows take place at the Aspen District Theatre
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► **By Phone**

Aspen Show Tickets
970-920-5770 or toll free 866-449-0464

► **In Person**

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

► **Performance Information**

All shows take place at the The Lensic, Santa Fe's Performing Arts Center
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Peruvian Connection was launched in 1976 by mother and daughter team Bidy and Annie Hurlbut after Annie, a 19-year old Yale student, was researching anthropology in Peru. She fell in love with the extraordinary hand-woven fabrics she discovered in the markets of Cuzco. Once home, Annie and Bidy began importing a small range of sweaters, and Peruvian Connection was born. Today, their original goal remains the same: to offer artisan made, original designs in native Andean luxury fibers. Each piece is a celebration of textiles from around the world, made by skilled Andean artisans whose textile tradition remains an art form. Peruvian Connection has a store in Santa Fe on Guadalupe Street and recently opened an Aspen store on South Mill Street.

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The Foundation's Board of Directors believes that the most effective way to encourage the artistic process is by providing the general operating support that reinforces the structure that nurtures creative development. Grant recipients must have track records of artistic achievement, administrative strength and fiscal responsibility.



Les Dames d'Aspen, Ltd.

In 1983, at the request of Lita Warner Heller, President of the Board of Ballet Aspen, board member Christine Aubale Gerschel organized,

founded and was elected president of a group of dynamic and energetic women that became a fundraising auxiliary for Ballet Aspen, called Les Dames de Ballet. In 1985, Gerschel and Joan Bracken Bain restructured the group into an autonomous organization with its own 501 (c)(3), renamed Les Dames d'Aspen, Ltd. In 2002, Gerschel once again became president of Les Dames d'Aspen and broadened its reach. Now in its 36th year, this prestigious organization has contributed more than \$4.1 million to local arts organizations and scholarships for local students pursuing university art degrees.

www.lesdamesdaspen.com



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ACF has been working since 1980 to improve the quality of life in our region. Based in Basalt, Colorado, our efforts have an impact in communities throughout the greater Roaring Fork and Colorado River valleys, including Aspen, Snowmass Village, Woody Creek, Basalt, El Jebel, Carbondale, Redstone, Marble, Glenwood Springs, New Castle, Silt, Rifle, Battlement Mesa and Parachute.

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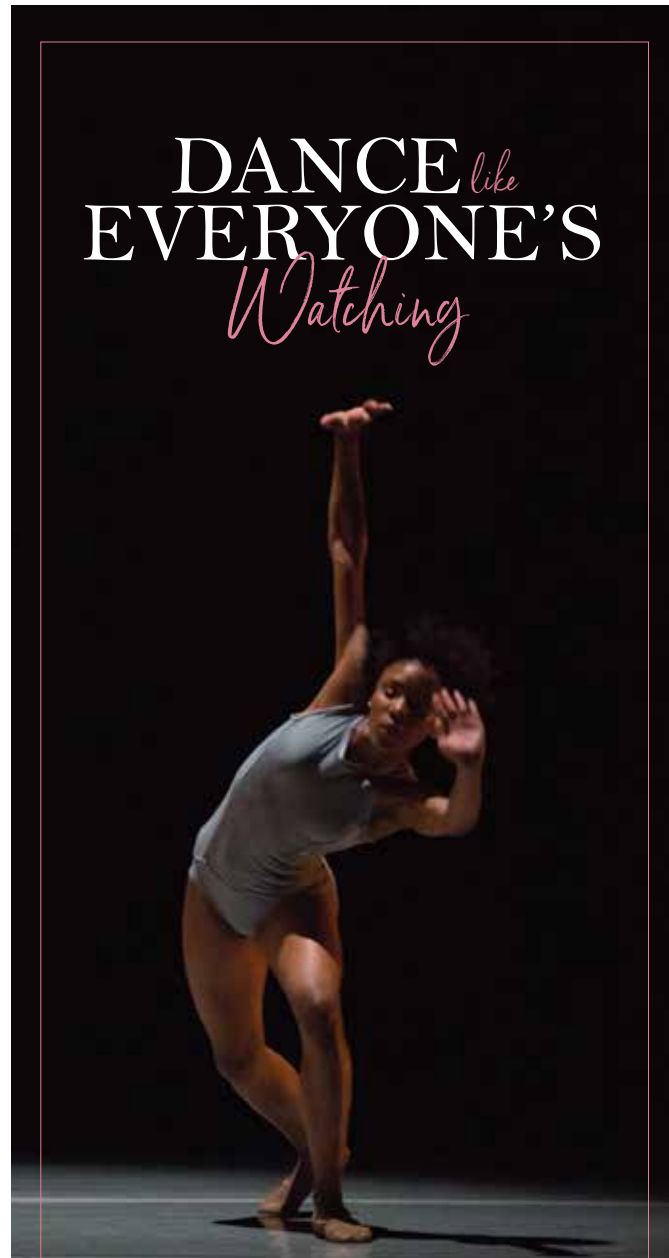
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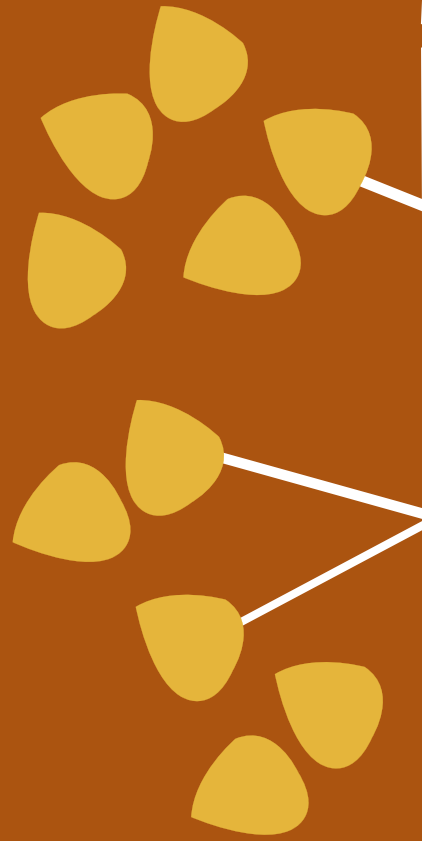
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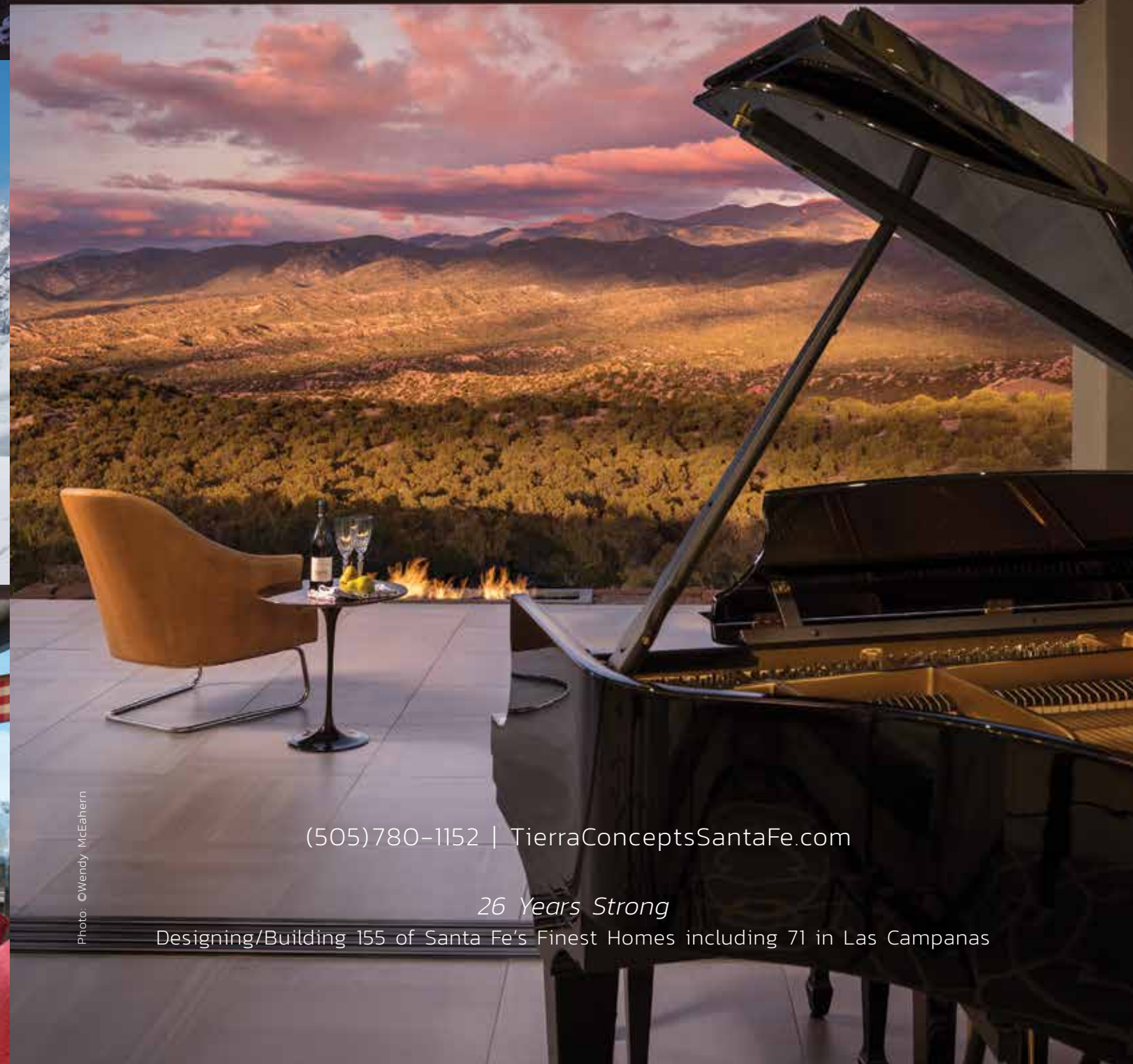
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A MOVING MEDITATION

Beautiful Decay and Aspen Santa Fe Ballet

Choreographer Nicolo Fonte's innovative *Beautiful Decay* graces Aspen Santa Fe Ballet's 2018-19 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 are world premieres. 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. ▶



Story by Rhonda Moore

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

PHOTO BY JINGZI ZHAO



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

PHOTO: JINGZHAO

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 the 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, Hilary 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.

Joining Hilary Cartwright as partner in crime (and here's

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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



PHOTO: JAMES MCGREW

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

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.



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

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ASPEN SANTA FE BALLET HISTORY



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Ballet's dynamic story in the American West

In 1996, Aspen Santa Fe Ballet Founder Bebe Schweppe invited Tom Mossbrucker and Jean-Philippe Malaty to create a ballet company in Aspen. A unique, multidimensional arts organization developed rapidly from the ballet school Schweppe had established in the Rocky Mountains. "Bebe's vision for Aspen to have its own ballet company was the project of a lifetime," says Malaty, ASFB's Executive Director. "We embarked together on a serendipitous adventure. More than twenty years later, the connection between the dancers and our two communities is deep and inextricable."

Forging a new frontier

The company began modestly with seven dancers. Growth was organic. Friends in the field—Gerald Arpino, Trey McIntyre, Septime Webre, Dwight Rhoden—offered start-up repertoire. Moses Pendleton's 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 flourishes year-round in both cities. Performance, education, presentation, and community outreach all join in the mix. In 2014, ASFB shared resources with a local troupe, Juan Siddi Flamenco Santa Fe (JSFSF). This entrepreneurial project led to artistic heights at Jacob's Pillow and New York's Joyce Theater. Fortified with new experience and relationships, JSFSF continues to thrive in its own right.

New commissions

ASFB's mission places highest priority on developing new dance works and nurturing relationships with emerging

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

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

Renowned in the U.S. & abroad

Based in the American West, ASFB occupies 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. The company has toured overseas as well, with prestigious invitations and bookings in 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.

Into a bright future

Since its founding in 1996, ASFB has carved a reputation as a dance-lover's dance company. It has genuinely reshaped the field, introducing new choreographic talent to national stages, fostering a new breed of exceptional dancer, and stimulating audiences with high-caliber performances. Fueled by an annual budget of over \$4 million and an endowment nearly twice that size, the company's strong artistic vision is supported by solid financial footing.



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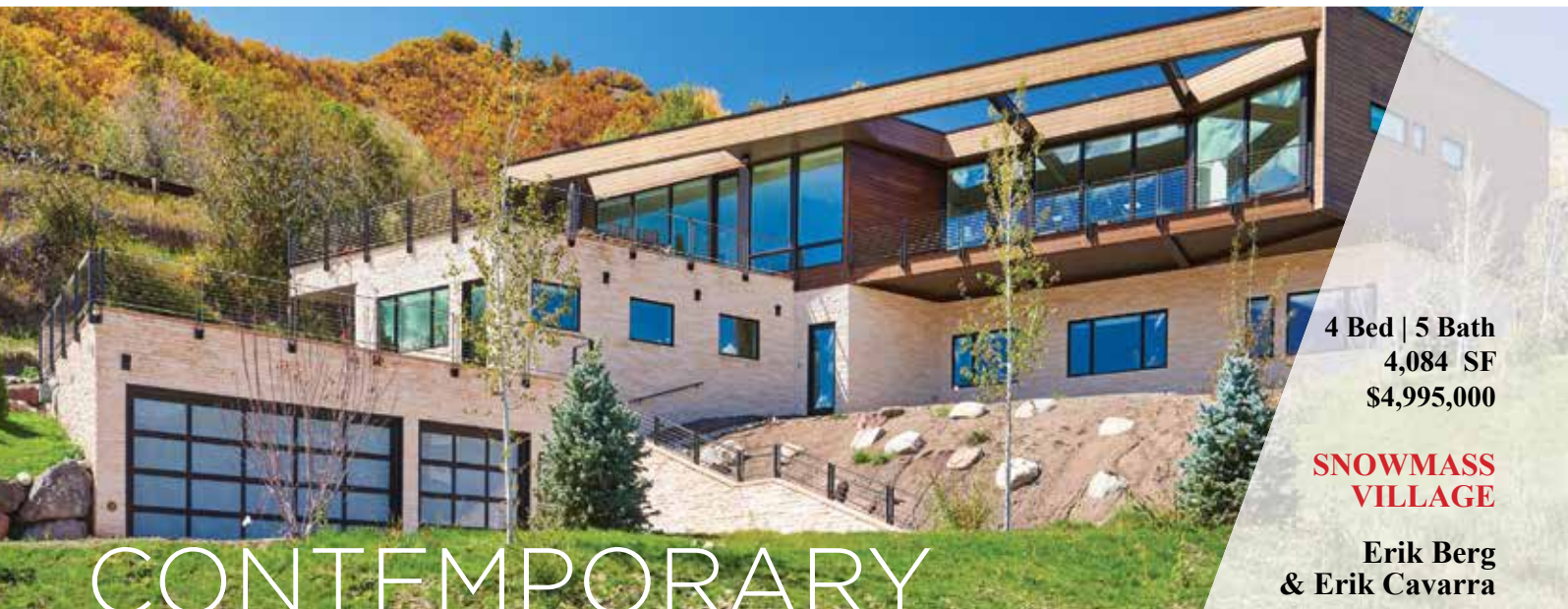


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DIRECTOR BIOGRAPHIES



JEAN-PHILIPPE MALATY EXECUTIVE DIRECTOR

Jean-Philippe 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

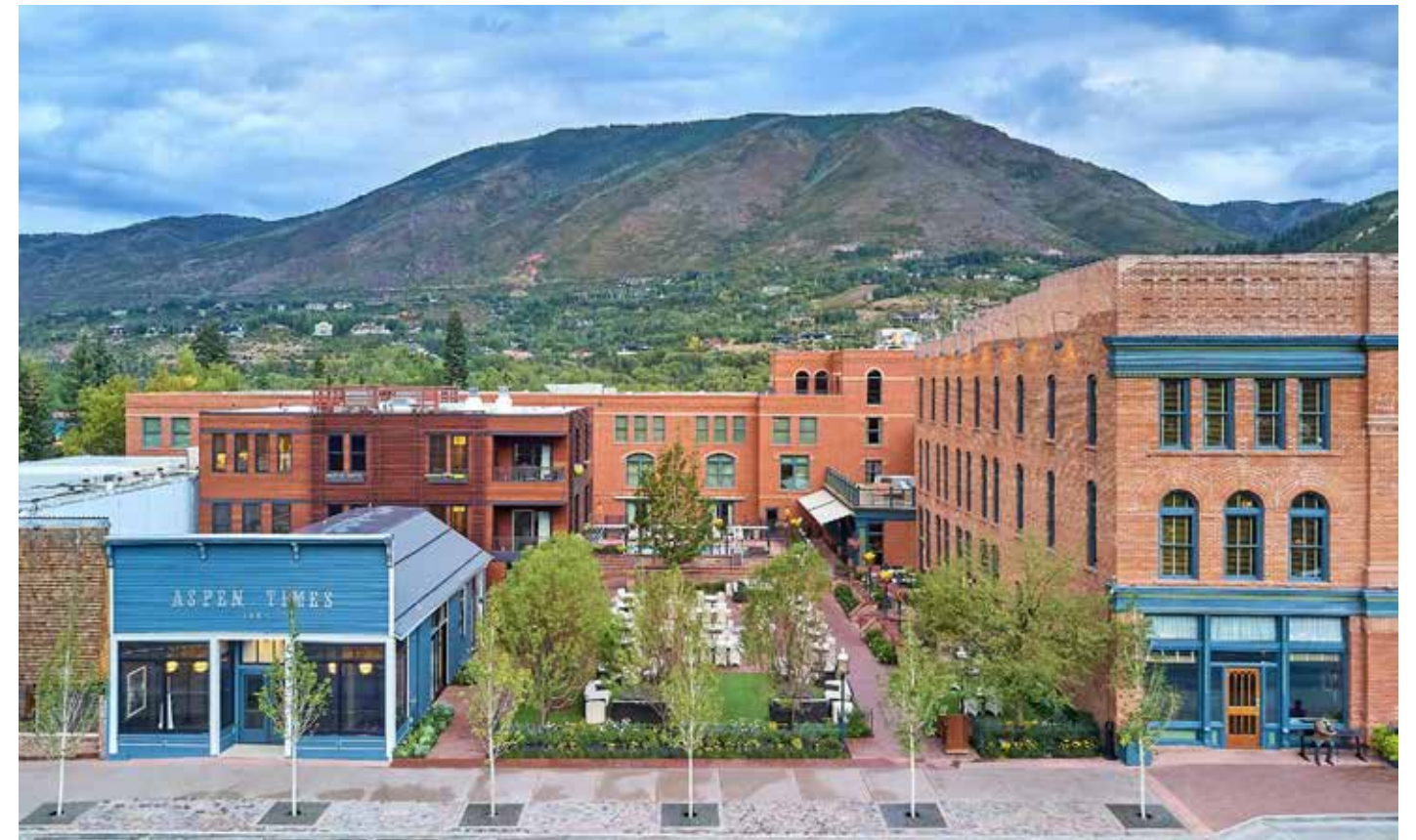


TOM MOSSBRUCKER ARTISTIC DIRECTOR

Tom has been artistic director of Aspen Santa Fe Ballet since 1996. Over the course of his career, he 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 over 30 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 20 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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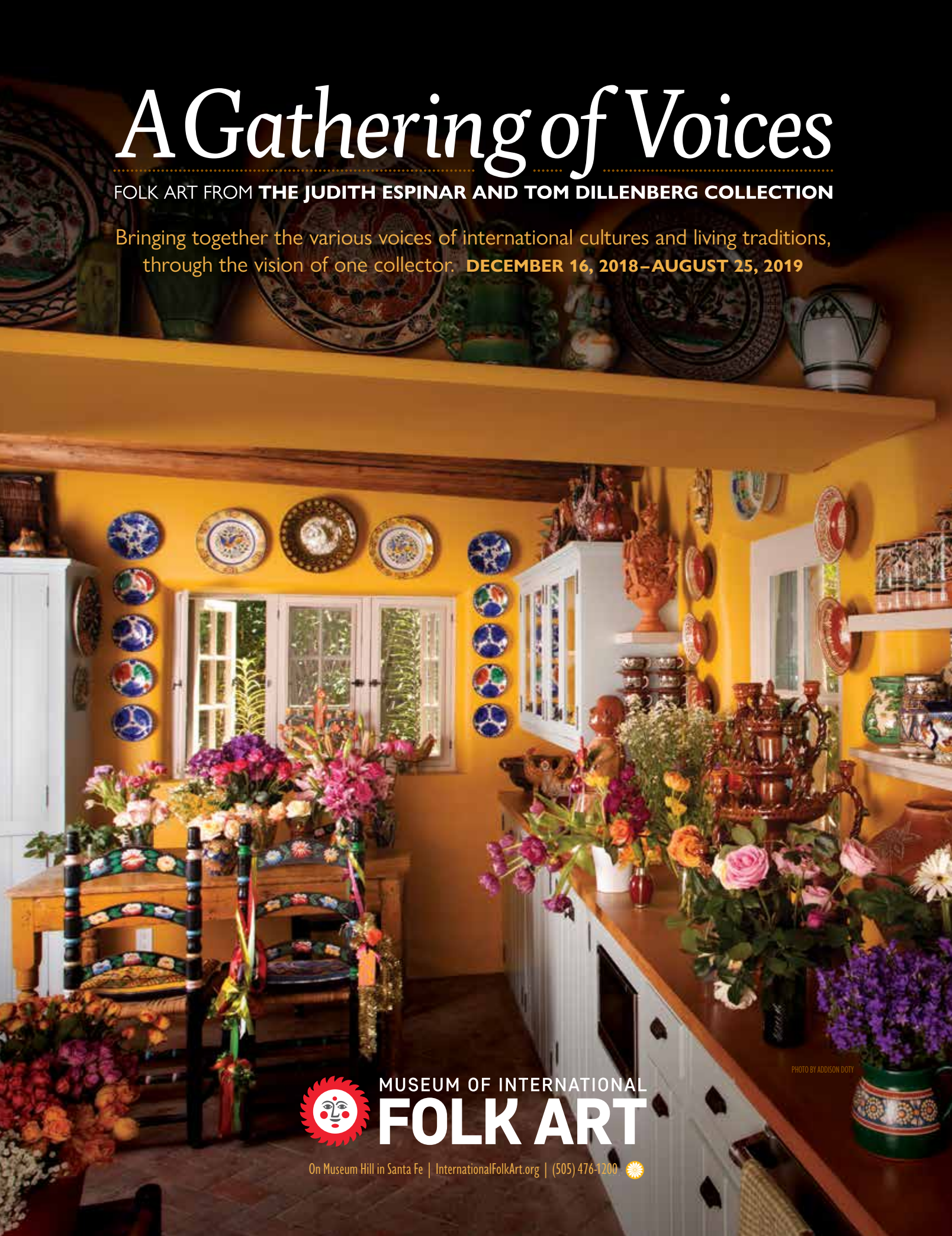
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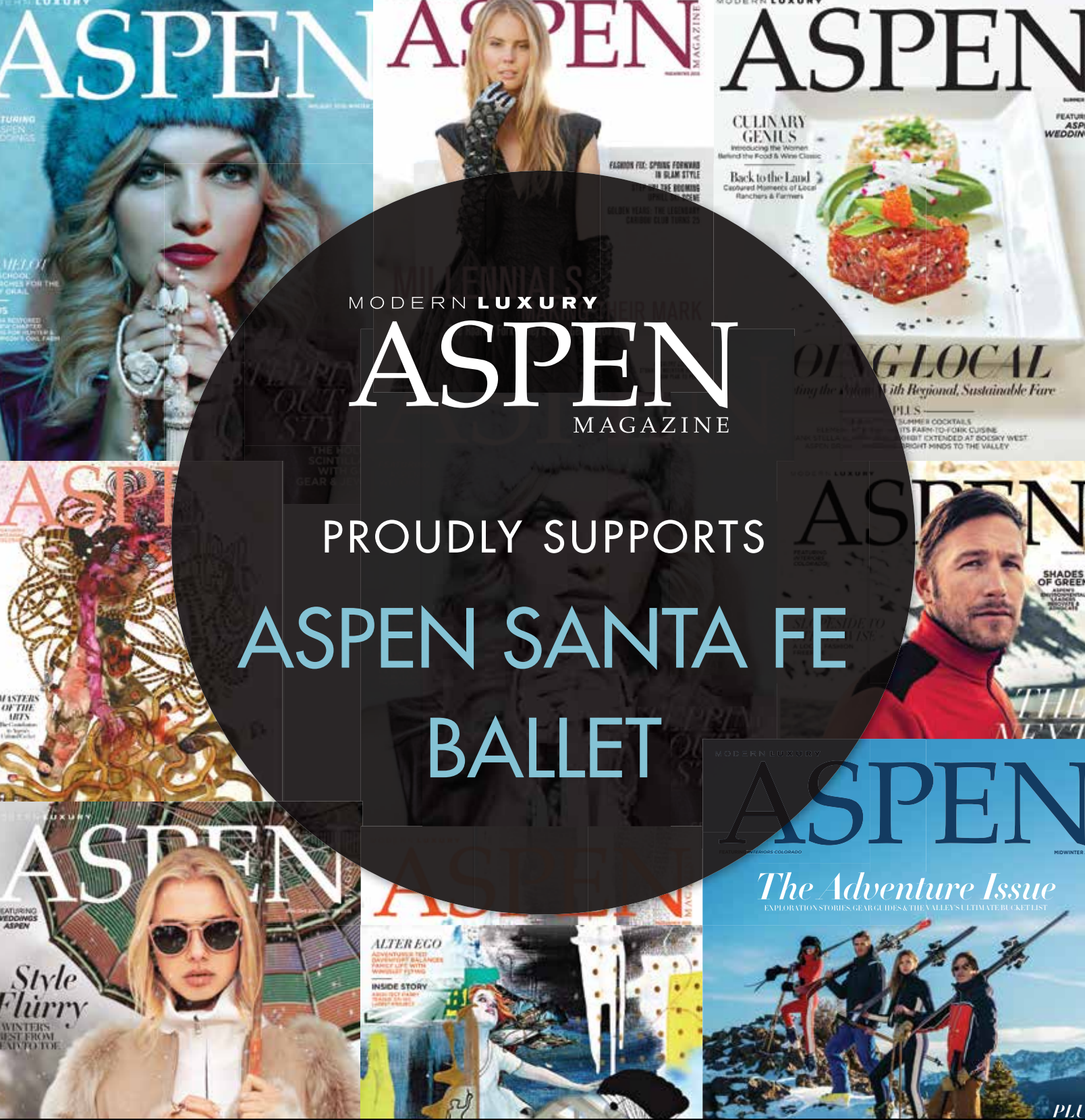
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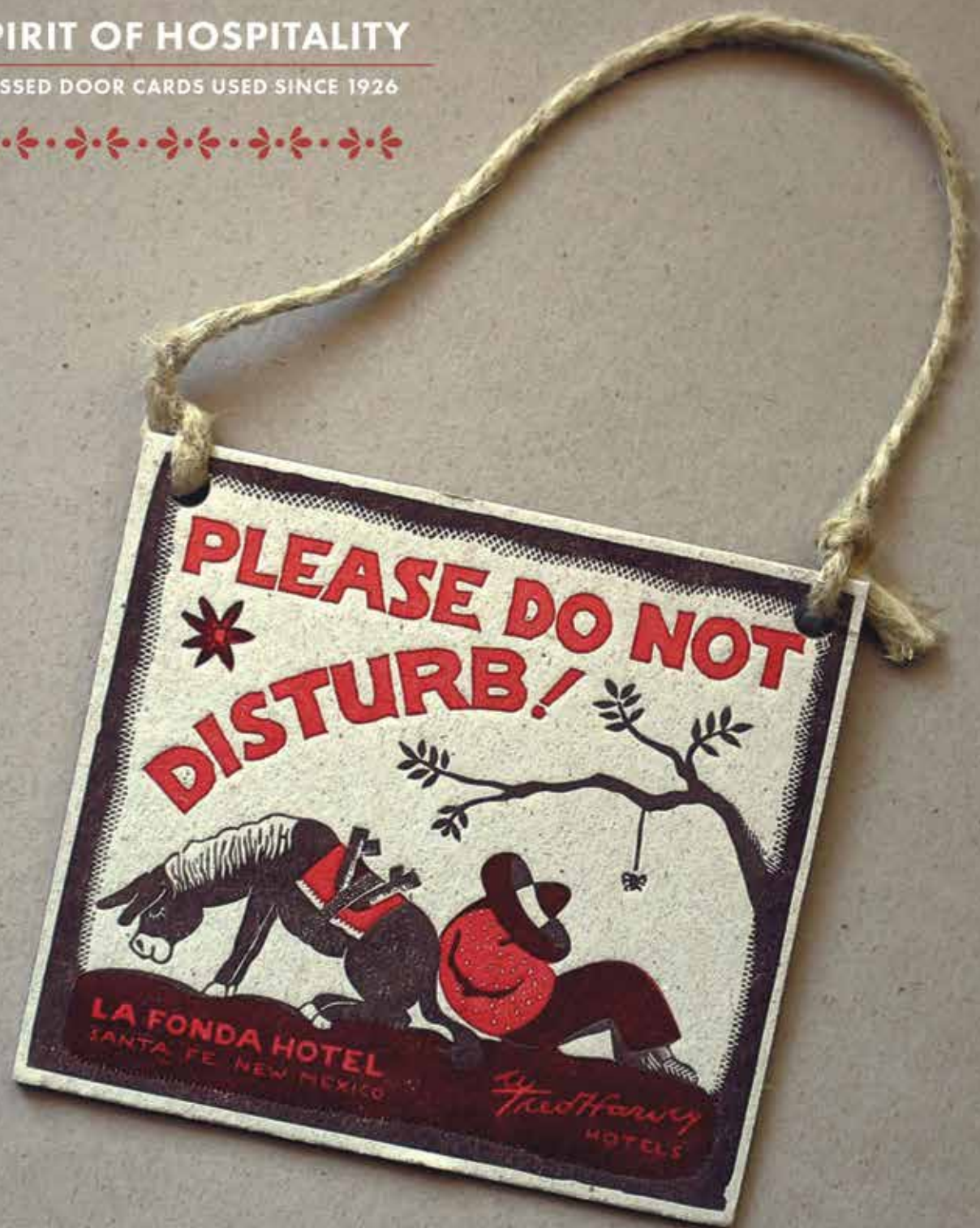
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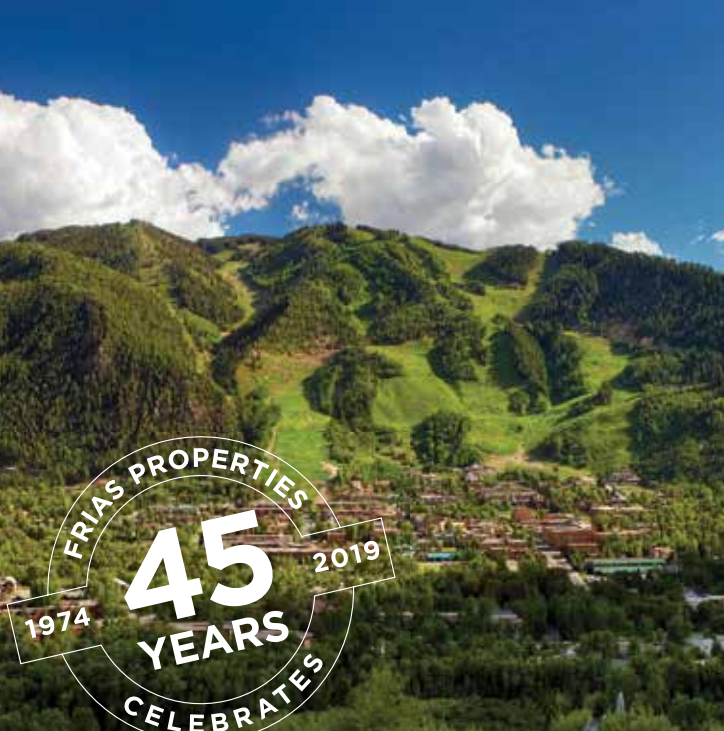



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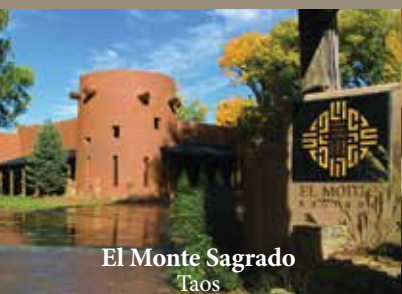
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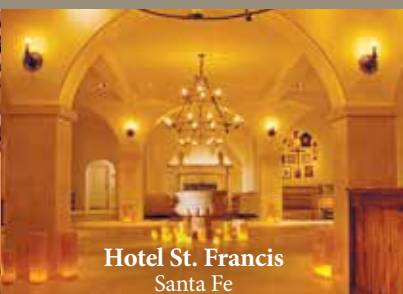
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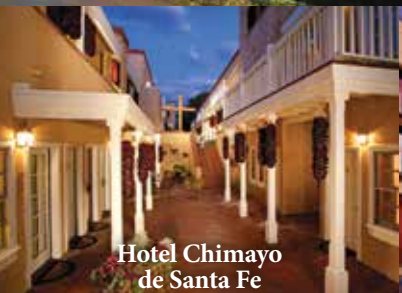
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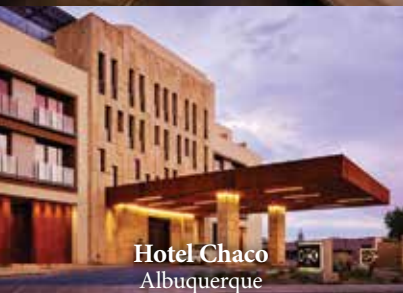
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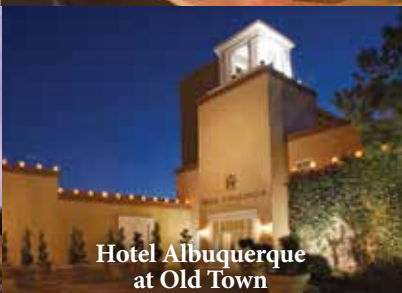
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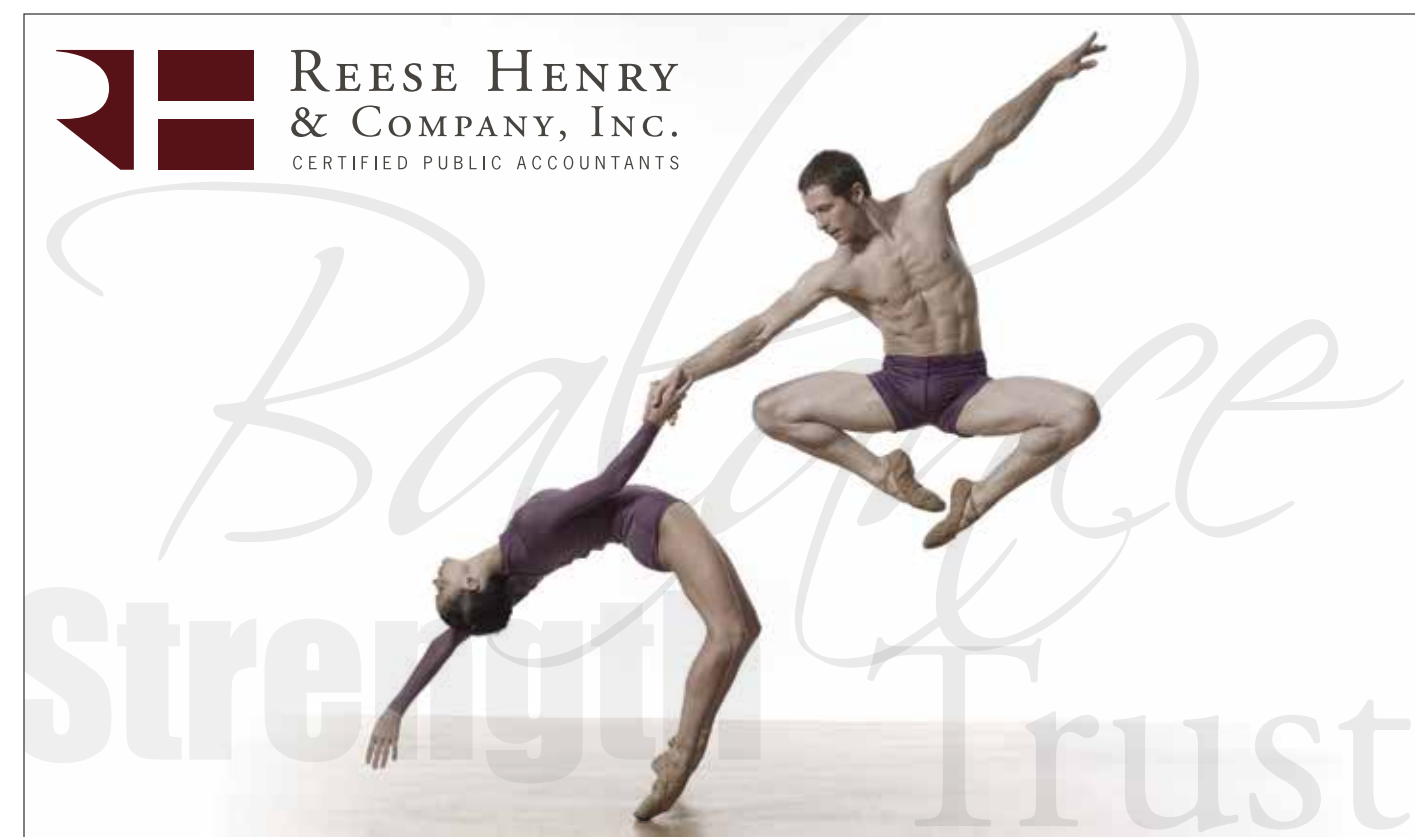
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SCHOOL + OUTREACH



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, and Santa Fe, teaching more than 600 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 in addition to technique and artistry. Students perform in an annual spring recital and alongside ASFB's professional dancers in *The Nutcracker*. ASFB awards over \$40,000 in financial need-based scholarships every year, to ensure that every child who wishes to dance has the opportunity to do so.

ASFB Folklórico enriches the lives of children through free, afterschool instruction in Mexican folkloric dance. ASFB founded Folklórico in 1998 with a goal of engaging the community with high quality arts outreach. Folklórico 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 Folklórico ensemble performs regularly across the region.

With remarkable success, Folklórico transcends cultural barriers through the art of dance. Folklórico 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 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 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 both classical ballets and 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) Nevárez-Burgueño became part of *Compania de Danza Folklórica* 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 *Folklórico* dance company for adults and children in the New York City metro area, Mexico: *Images and Traditions Folklórico Group*. He was also the Princeton University Ballet *Folklórico* Artistic Director from 2000 to 2002. ASFB recruited Nevárez-Burgueño in 2002 to direct the *Folklórico* after-school program; the program has won numerous awards and accolades under his leadership. In 2016 Colorado Creative Industries recognized Nevárez-Burgueño with its Governor's Creative Leadership Award.



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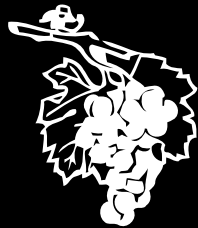
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ASFB DANCER BIOGRAPHIES



KATHERINE BOLAÑOS

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Katherine Bolaños, a native of Oklahoma City, is in her fifteenth 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 sixth season with Aspen Santa Fe Ballet, began to dance in her hometown of Evansville, Indiana. She also studied at the Boston Ballet School, The Harid Conservatory, and the Walton School for Girls in Grantham, England. Sadie performed for three seasons with the Grand Rapids Ballet and as a guest artist with Evansville Dance Theater, Evansville Ballet, and Michigan Classic Ballet. Her guesting with Ballet Bratislava took her to Slovakia and Austria. "Dance allows me to explore emotions on such deep levels. When it's time to perform, all those emotions come out. There is no better feeling than to have such free expression."



JENELLE FIGGINS

sponsored by *Esther Pearlstone*

Jenelle Figgins, a 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. Previously with Dance Theatre of Harlem, Jenelle is now in her fourth season with Aspen Santa Fe Ballet. "I want to continue to learn by pairing movement with aspects of humanity. There is so much self-discovery in collaboration – and being part of a creation process makes me happy."



SEIA RASSENTI WATSON

sponsored by *Bobette and Jay R. Lerner*

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



AUSTIN REYNOLDS

sponsored by *Judith Zee Steinberg and Paul Hoenmans*

Austin Reynolds, from Detroit, Michigan, is in his second season with Aspen Santa Fe Ballet after studying at Interlochen Arts Academy, Springboard Danse Montreal, and The Juilliard School. He has had the pleasure of performing the repertoire of Jiří Kylián, Alexander Ekman, and Ohad Naharin, as well as in new creations by Jennifer McQuiston Lott, Stephan Laks, Matthew Neenan, and Zvi Gotheiner. "I am grateful to join a company that commissions new work and, with that, I am excited to make new discoveries alongside this inspiring group of individuals."



EVAN SUPPLE

sponsored by *Sherry and Eddie Wachs*

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 third season with Aspen Santa Fe Ballet.



ANTHONY TIEDEMAN

sponsored by *Maja and Nic DuBrul*

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. This is Anthony's fourth season with ASFB. "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

sponsored by *Soledad and Bob Hurst*

Pete Leo Walker, is in his fourth 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."

ASFB DANCER BIOGRAPHIES



**JOSEPH
WATSON II**

sponsored by
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Joseph Watson, now in his tenth 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."



**JENNY
WINTON**

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Jenny Winton, in her first season Aspen Santa Fe Ballet, began ballet at the San Francisco Ballet School and trained there on full scholarship, performing featured children's roles throughout the years. In 2008 she was invited to join the second company of the Pennsylvania Ballet and, in 2009, she joined The Joffrey Ballet in Chicago, where she danced for five years. After competing as a Senior Soloist in the 2014 International Ballet Competition at Jackson, MS, Jenny then shifted gears to tour the country for two years performing the role of Penny in *Dirty Dancing*. Jenny's work ranges from dance to theater to television, including a co-starring role in the first season of CBS' *BULL*. "Aspen Santa Fe Ballet's repertoire has so much integrity and range that I knew it would allow me to use all of my tools, from theater to ballet."

Biography portraits by Michele Cardamone

Jenny Winton by Sharen Bradford



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