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FROM THE DIRECTORS

Dear Friends,

Welcome to Aspen Santa Fe Ballet's 24th season! It is our honor to present unique performance experiences that delight, inspire, and nourish your soul through the art of dance.

ASFB's season begins with a whimsical rendition of *The Nutcracker*—our biggest annual endeavor. The company's roster swells, with almost 20 additional professional performers and literally hundreds of children from the School of Aspen Santa Fe Ballet joining our ranks.

This year, ASFB's sought-after *Nutcracker* production will debut at the stunning Younes and Soraya Nazarian Center for the Performing Arts ("The Soraya") in Los Angeles. Then we return to our snowy home cities to ring in the season together.

Our long-time audiences likely already know Los Angeles-based Diavolo, as we have presented these ingenious, hyper-athletic dancers several times before. In 2017, the troupe gained worldwide acclaim by appearing on the popular television program *America's Got Talent*. Led by the charismatic Jacques Heim, Diavolo's one-night-only appearance in Aspen will surely be a hot ticket.

We are thrilled to host Grupo Corpo in its Santa Fe debut. Based in Belo Horizonte, Brazil, this eclectic company rarely appears in America. Their lively shows are full of charm, wit, and an entertaining and sensual style that's simply invigorating.

Aspen Santa Fe Ballet has been busy on the road touring to Kansas City, San Luis Obispo, Livermore, Humboldt, and Vernon and Victoria in British Columbia. Further touring brings the company to Hawaii, Lincoln, Park City, and—a big moment—the company's debut in Germany. As for our repertoire, the smashing success of last summer's *Beautiful Decay* choreographed by Nicolo Fonte prompted its return to Aspen in February. This is an ambitious project all around, with elaborate stage design and guest performers. Its reprise gives our winter audience a chance to experience this important work.

The history of Aspen Santa Fe Ballet is rooted in education. Long before our dance company carved a space in contemporary classical ballet, our visionary founder, Bebe Schweppe, laid the groundwork for our extensive educational programs. Today we teach more than 120 classes per week and reach over 1,000 children through the educational programs of the School of Aspen Santa Fe Ballet and ASFB Folklorico. Our deep commitment to providing dance education for any child who wishes to dance is reflected in our scholarship assistance program and the free classes offered by ASFB Folklorico. Year after year, these precious programs consistently define our community outreach.

Our commitment extends as well to you, our loyal dance audience. Alas, expenses continue to mount alarmingly and the cost of producing high-caliber performances in our home towns is increasing. To manage the uptick in fixed costs, we trim our budget, make frequent spending cuts, and seek to constantly renew our base of support in our small-but-sophisticated communities.

If our performances inspire you; if you value high quality dance education for our youth; if you believe our offerings make a distinct and precious contribution to our communities, please hear our urgent plea and add your name to our list of longtime loyal donors.

As always, we thank you for your enthusiasm, applause, and financial support. You are truly our best dance partners.

With warm wishes in our 24th season, as we advance toward our 25th!

Tom Mossbrucker
Tom Mossbrucker
Artistic Director

Jean-Philippe Malaty
Jean-Philippe Malaty
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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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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



ASFB in *Beautiful Decay*
PHOTO: SHAREN BRADFORD



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



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 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



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 muscularity. And oh those hips!"
– The Boston Globe

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Alpine Bank is proud to call Colorado home. Since 1973, we've been giving back to the Colorado communities where we live, work and play. More than 46 years later, hundreds of organizations and thousands of individuals have benefited from Alpine Bank and Bob Young's generosity.

Community events, the arts, animal shelters, sports and recreation, and particularly children and education have been the focus of Alpine Bank's philanthropy. Bob Young was recognized as the Colorado Philanthropist of the Year. In every Alpine Bank community, the bank is a major donor and supporter of local nonprofits.

Chairman Bob Young said he originally adopted his policies of giving back to the community because he thought it would be good for the bottom line. He has since realized, "It isn't good for the bottom line, it is the bottom line."

For more information on all that Alpine Bank offers, visit www.alpinebank.com.

CORPORATE SPONSORS



Hotel Jerome

Renowned as the social hub of Aspen, Hotel Jerome offers a unique blend of contemporary luxury and historic heritage, deluxe Aspen Resort accommodations, genuine hospitality and dedicated service for an elevated experience in the Rocky Mountains. We invite you to join us after the performance and begin your own great story in Aspen.

hoteljerome.aubergeresorts.com



Lugano Diamonds

Lugano Diamonds is best known for its worldwide connections to procure the rarest, most unique and largest stones. Moti Ferder founded the international jewelry company with the vision of creating exquisite, one-of-a-kind wearable works of art. Controlling all facets of production, Lugano's master craftsmen create each piece of jewelry to the highest standards with meticulous attention to detail. Lugano Diamonds' stunning collection is available in their Aspen Salon, adjacent to the gondola in the shops at The Residences at The Little Nell.

For more information, please call 866.584.2666, or visit www.luganodiamonds.com

FOUNDATION SPONSORS



Aspen Community Foundation

Aspen Community Foundation builds philanthropy and supports nonprofit organizations by connecting donors to community needs, building permanent charitable funds, and bringing people together to solve community problems.

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.

www.aspencommunityfoundation.org



Embrey Family Foundation

At the Embrey Family Foundation we feel art can and should lead the way to opening hearts and minds. Our work is infused with the arts, from dance, to theatre, to spoken word, to filmmaking, music, and mural making. We are driven by our passion for advocacy, racial equity, human rights awareness, gender equity, and social justice: all of these can be explored and transformed through art. Our mission is to expand awareness, explore possibilities, and elevate consciousness. We are proud to partner with Aspen Santa Fe Ballet.

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Les Dames d'Aspen

In 1983, at the request of Lita Warner Heller, President of the Board of Ballet/Aspen, board member Christine Aubale Gerschel organized, founded and became President for three years of a group of dynamic and energetic women to be a fund raising auxiliary for Ballet/Aspen called Les Dames de Ballet.

During the fall of 1985, Christine Aubale Gerschel and Joan Bracken Bain were responsible for restructuring the group into an autonomous organization with its own 501(c) (3) renamed Les Dames d'Aspen, Ltd. In February 2002, Christine Aubale Gerschel once again became President of Les Dames d'Aspen and restructured and revived the group into a new identity.

Les Dames d'Aspen marks its 36th Anniversary in 2019. Over the years, this prestigious organization has contributed more than \$4.1 million to local arts organizations and scholarships.

www.lesdamesdaspen.com



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Melville Hankins Family Foundation

The Melville Hankins Foundation upholds its mission to promote arts, music, education, animal services and welfare as well as religious causes related to the Episcopal or Anglican Churches.



The Shubert Foundation

The Shubert Foundation is dedicated to sustaining and advancing the live performing arts in the United States. In service of this mission, the Foundation provides general operating support to not-for-profit, professional resident theatre and dance companies across the country, and to some arts-related organizations that help support their development.

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.

GOVERNMENT SPONSORS



CITY OF ASPEN



WHEELER OPERA HOUSE ARTS GRANT PROGRAM

The City of Aspen

The City of Aspen's Wheeler Opera House grant program supports the nonprofit arts community through annual funding and in-kind support of more than \$400,000 each year. The thriving arts and cultural organizations of the Roaring Fork Valley add vibrancy and texture to the quality of life in Aspen. Through on-going support of these organizations, the Wheeler Opera House (City of Aspen) is proud to support the immense cultural landscape of our community.



THE CITY OF SANTA FE arts commission

City of Santa Fe Arts Commission

The City of Santa Fe Arts Commission provides leadership by and for City government in supporting arts and cultural affairs. It creates programs and recommends policies to develop and promote artistic excellence in the community. The Arts Commission is a proud supporter of Aspen Santa Fe Ballet and many other members of Santa Fe's arts and cultural community.



Colorado Creative Industries

Colorado Creative Industries

In July 2010, Colorado's new Creative Industries Division merged the former Council on the Arts and Art in Public Places program to capitalize on the immense potential for our creative sector to drive economic growth in Colorado. A division of the Colorado Office of Economic Development & International Trade, Colorado Creative Industries sees a future where Colorado is a premiere "Creative Economy." We strive to create a strong brand identity, a Top 10 reputation, and create significant and sustained investment in the creative sector where creative entrepreneurs and enterprises will flourish. It's our goal for Colorado to "grow its own" creative workforce.



New Mexico Arts

New Mexico Arts is the state arts agency and a division of the Department of Cultural Affairs. The 15-member governor-appointed New Mexico Arts Commission serves as its advisory body. The Agency's primary function is to provide financial support for arts services and programs to non-profit organizations statewide and to administer the 1% public art program for the state of New Mexico.

SPONSOR PROFILES

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National Endowment for the Arts

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$5 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector. Through its Art Works grants, the NEA supports the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts.

MEDIA SPONSORS



Aspen Daily News

The *Aspen Daily News* is honored to once again support the magic created within the Aspen Santa Fe Ballet family. As the only locally owned and operated multimedia company in the Roaring Fork Valley we'd like to acknowledge everyone from the dancers to the staff with sincere gratitude for being such an important part of the cultural fabric in Aspen and Snowmass.



Aspen Magazine

In Aspen, luxury, glamour and influence meet adventure, culture, fashion, food & wine, real estate and wellbeing. *Aspen Magazine* is at the center of this convergence, where local happenings can have international impact, where a chance encounter can turn into front-page news. We've had our pulse on Aspen for more than four decades, being the first to report on trends, providing a true insider's perspective on one of the most exclusive enclaves in the world. A town like no other, Aspen is more than a destination, it's a state of mind. And no one knows Aspen like we do.

mlaspen.com



Aspen Sojourner

Aspen Sojourner celebrates Aspen and the Roaring Fork Valley through compelling stories that explore the region's abundance of cultural events and outdoor activities, its colorful local characters, and its rich history. As the definitive source on art, dining, style, recreation, and local affairs, every issue is a must-read for residents and visitors alike. Proud to be part of Aspen's only award-winning magazine, we deliver the real Aspen in print quarterly and on the web daily. Don't miss an issue!

www.aspensojourner.com



Aspen Times

The Aspen Times has been telling Aspen's story since 1881. Aspen's longest-running local business, the newspaper has evolved since the mining era into a multi-platform local media hub that includes Aspen's daily newspaper of record, aspen-times.com, the Aspen Times Weekly news magazine and seasonal publications including Winter in Aspen, Winter in Snowmass, Art in Aspen, The Collection and EAT. The Times has been robustly covering Aspen Santa Fe Ballet since its founding in 1996 and continues today with in-depth, behind-the-scenes stories by award-winning arts writer Andrew Travers.

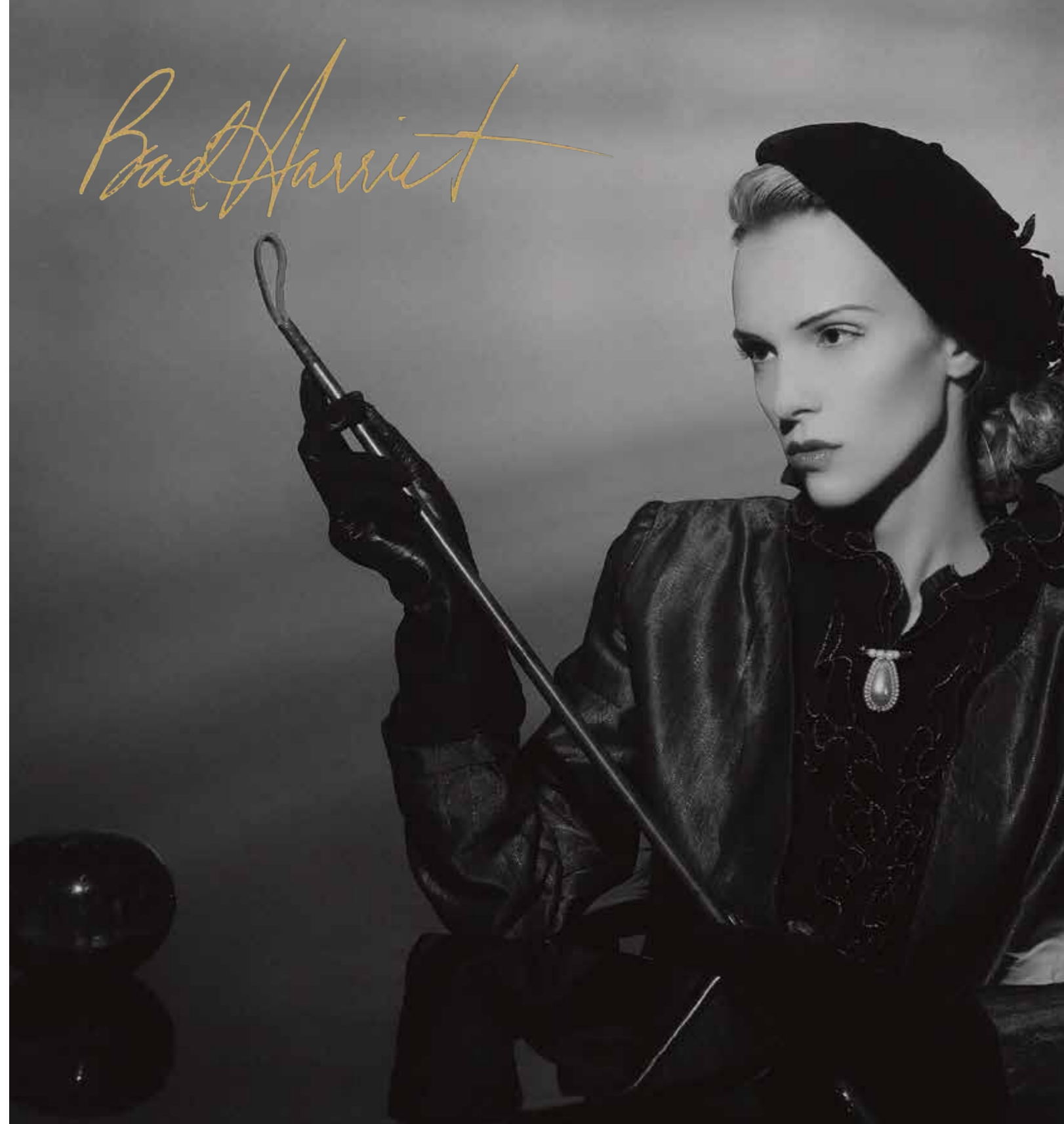


Santa Fe Reporter

Since 1974, the independent *Santa Fe Reporter* has provided community news and culture coverage. SFR investigates beneath the surface, presenting in-depth stories in each weekly print edition and daily website reports at SFRReporter.com. Our visual arts, film, food, theater and music sections place an emphasis on exciting and critical writing. The distinctive voices in the Reporter have earned it numerous state and national awards; more importantly, quality journalism has earned SFR a fiercely loyal readership and penetration of the local market. We depend on local advertisers like Aspen Santa Fe Ballet to continue our mission, and we offer our deep appreciation. Donations to our nonprofit partner, the New Mexico Fund for Public Interest Journalism, are tax deductible and help us dig.

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The School of Aspen Santa Fe Ballet



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EARLY ROOTS IN ASPEN

The Salt Lake City-based Ballet West introduced Aspen audiences to ballet in the seventies with recurring summer residencies that led to the formation of a year-round dance presenting organization. In addition to hosting guest companies during the summer, the organization offered a ballet class for locals once a week during the winter. When the ballet teacher moved away and the class was at risk of being discontinued, Bebe Schweppe, a former dancer herself, stepped up and took the reins in an effort to keep the program alive and ensure her young daughters would have access to dance classes.

Not only did she keep it alive, but within her first year nearly doubled the size program from its initial 45 students. Insisting on more than one class per week, it seemed that the more Bebe increased the rigor and structure of the program, the more people wanted to participate. "I was told that nobody from Aspen would ever come to class more than once a week and I said if 'I'm going to teach, they're going to come at least twice a week,'" she recalls. She transformed an existing Nutcracker showcase into a full production, undertaking the herculean task of sewing all of the costumes herself. All the while, bouncing around various studio spaces in town, Bebe harbored a vision of one day having a professional dance company in Aspen.

In 1991, Bebe incorporated her ballet school as its own non-profit—the birthday of what is now The School of Aspen Santa Fe Ballet as we know it. A serendipitous meeting in the summer of 1995 at a performance of The Joffrey Ballet introduced Bebe to two men who would prove pivotal in the future of her school: Jean-Philippe Malaty and Tom Mossbrucker. The connection was immediate and she soon found herself laying out her long-held vision for an Aspen-based dance company—the rest is history.

After initially traveling to Aspen just to teach, Jean-Philippe and Tom accepted Bebe's invitation to move to Aspen in earnest and Aspen Ballet was born in 1996. As she puts it, the trio were the "Three Musketeers," with Bebe in charge of the school while Jean-Philippe and Tom got the company on its feet, hiring dancers and using professional networks to acquire those important early ballets for the fledgling troupe. Eventually Bebe stepped down, leaving the operation of the school to Jean-Philippe until a school director position was created.

A NEIGHBOR TO THE SOUTH

Before Aspen Ballet developed into an established company and school in Colorado, Gisela Genschow had already garnered a reputation as a successful teacher, co-directing the Santa Fe Dance Foundation, a school she purchased upon arriving in Santa Fe in 1992. The dance landscape of the Santa Fe area in the late nineties was sparse and opportunities to see professional companies limited, so Gisela was thrilled to receive a letter from the Aspen Ballet offering a masterclass and inviting her school to the young company's upcoming tour performance in Santa Fe. Upon arrival, Jean-Philippe and Tom were likewise delighted at the caliber of the students they found in Gisela's studio (among them was future ASFB dancer, Irene Joyce).



The directors kept in touch, striking up a friendship and inviting Gisela to teach in Aspen. In 2000, an opportunity arose to become a dual-city operation, sharing the existing Aspen Ballet with its neighbors in Santa Fe. Gisela proved instrumental in securing the connections with existing dance supporters, helping the transition to Aspen Santa Fe Ballet move smoothly. Her ballet school became the official school of ASFB in Santa Fe, creating even deeper ties to the local community. As for Gisela, she was more than happy to leave management behind and focus on teaching as the Santa Fe School Director: "When it was my studio I had to do everything, so having ASFB take over was a welcome relief."

EXPANSION AND GROWTH

In 2004, Jean-Philippe and Tom reached out to Melanie Duskocil, who had performed in ASFB's production of *The Nutcracker* several years before, inviting her to direct The School of ASFB in Colorado. Over the years the school experienced tremendous growth in its existing Basalt and Aspen schools, expanding into Carbondale, and eventually bringing the existing Glenwood Springs Dance Academy into the fold by 2014. Not only did the number of enrolled students increase, but the opportunities for former company dancers to teach expanded, providing an Aspen-based career alternative once a dancer's performing days were done.

In Santa Fe, the 2010 addition of Karen Brettschneider, who brought a specialization in early childhood education, expanded the school's creative movement and pre-ballet curriculum, ensuring a steady stream of children into the upper level classes.

STUDENT SUCCESS

Students from The School of ASFB have gone on to study and dance at prestigious institutions including the School of American Ballet, Jacqueline Onassis School, Joffrey School, Bolshoi Ballet School, North Carolina School for the Arts, and Interlochen. Others pursued professional careers with New York City Ballet, Washington Ballet, Pittsburgh Ballet Theater, The Julliard School, San Francisco Ballet, and Pacific Northwest Ballet.

But The School of ASFB isn't exclusively for aspiring dancers. In fact, the majority of students will put their dance background on the shelf once they graduate high school. So what keeps these tireless teachers motivated if not grooming the next generation of pros? A strong belief in the value of dance education for all students, no matter their future career aspirations. After 15 years of teaching, Melanie continues to draw inspiration from her students: "Hearing them say how much they got from being a part of the ballet school, the strength of character, the life skills, and the lessons learned—even if they didn't pursue dancing—those are the rewards that keep me going year after year."

Now 25 years old and working in New York City, Cassie Lewis is just one example of a student whose ballet training opened up doors she never imagined. Cassie started in The School of ASFB at the age of four, training with Melanie, Tom, and Jean-Philippe until graduating from Aspen High School. She attended the joint Ailey/Fordham program in New York, completing degrees in both dance and behavioral economics. After dancing professionally around New York



Melanie Duskocil and Aspen school students

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Pictured from left to right: Ryan Thompson, Joshua Landis, James Maguire, Stephanie Heinecken, Jonathan Feinberg, Fiona Hagist, Chris Flynn, Brady Emens, Kate Wilkins, Laren Jansen, Alex Jansen, Erin Fetter, Lauren Bullard, Colter Smith, Ryan Elston, Scott Davidson, Nick Lincoln, Jennifer Banner, Tony DiLucia and Mark Haldeman. Not pictured: Michelle Sullivan, Reid Hanson, PJ Bory.

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Public school students attend an ASFB student matinee

and Canada, Cassie came full circle, returning to Aspen to dance in *The Nutcracker* in 2017. Cassie now lives and works in New York in a role that blends her legal and financial training.

Cassie often gets asked in interviews, or in professional circles how her background as a dancer led her to a seemingly unrelated career. She explains: "Being a ballet dancer makes you an ideal employee; you are highly disciplined, dedicated, creative, unflappable, excellent at taking and applying criticism; you perform well under pressure, know how to present yourself, are insanely hard working, and are always striving to be the best you can be. It has everything to do with not just with my day to day responsibilities, but with who I am as a person and as a business woman."

Would she change anything about the years of her life she dedicated to dance? "Unsurprisingly, it was a huge commitment, both of time and energy, but I wouldn't change a thing. I was able to pursue a passion to its limit, get paid to do it, and then leave feeling fulfilled. How many others in their mid-twenties can say that they have had the privilege to do that? I feel very lucky, but it is not luck, rather it is my training and the tenacity that ballet gave me that brought me to this point."

BALLET FOR ALL AGES

The educational opportunities provided by the School are not strictly restricted to children 18 and under. With multiple adult ballet classes offered in both Colorado and New Mexico, dancers of all ages and abilities can enjoy the discipline and training that comes from ballet and many of these classes have developed a devoted following. Gisela reports that the Santa Fe school has one adult dancer in her

seventies who "I swear, since the first day I took the studio over, she has taken every single class. She takes at least two or three classes a week. She is an inspiration to all of us!"

Jessica Hite of Aspen practically grew up in the School of ASFB, dancing from the ages of three to eighteen. Now an adult with a busy career in town, she not only continues to support ASFB by serving on the National Council, but also maintains her connection by attending adult ballet classes. "The impact the school had on me growing up was so profound that I asked Jean-Philippe and Tom to write my college recommendation letters," she said. "Now, I look forward to every performance, gala, and adult ballet class as a way to support local arts and continue to stay in touch with my earliest passion: dance."

BREAKING BOUNDARIES

One might be forgiven for thinking that the school associated with a contemporary ballet company is solely focused on the instruction of classical dance forms, but ASFB has a history of doing things that other companies do not. Not long after the addition of Santa Fe school, ASFB's educational underpinnings branched out beyond ballet, taking root in both the Colorado and New Mexico communities via a groundbreaking outreach program: ASFB Folklórico. Founded in 1998, this after-school program crosses cultural boundaries through free instruction in Mexican folkloric dance.



ASFB Folklórico

Under the dedicated leadership of director Francisco "Paco" Nevarez-Burgueño for the last nineteen years, the program has grown to serve 400 students in 13 locations in the Roaring Fork Valley and Santa Fe public schools. With the invaluable support of Santa Fe instructor Mauricio Lopez, the award-winning advanced performing group boasts festival appearances both domestically and in Latin America, but performance opportunities abound closer to home. The group is a fixture at the annual Dia De Los Muertos celebration in Carbondale, the Fiesta de Tamales for English



ASFB dancer Anthony Tiedeman teaching a masterclass while on tour

in Action, the New Mexico School for the Deaf, the Virgin of Guadalupe holiday at Santa Maria de la Paz, and the Denver Art Museum and Colorado History Museum's Día del Niño festivities.

DANCE IS FOR EVERYONE

ASFB's focus on education extends beyond the confines of our two home communities. Masterclasses led by company dancers or directors are an integral part of Aspen Santa Fe Ballet's touring itinerary, allowing the company to connect with communities around the world beyond the performance. Special matinee performances organized as school field trips in select cities allow for children to attend engaging lecture/demonstrations where students learn about how dancers train, enjoy a performance of an accessible work from the company's repertoire, and interact with the dancers through Q&A. For many children, this is their very first experience in a theater.

Through generous donations from foundations and individuals, The School of ASFB is able to award over \$40,000 in scholarship funds annually. Know that every time you purchase a cookie or refreshment at a performance, or take home a Nutcracker statue from the boutique, you are directly contributing to ASFB's educational initiatives, ensuring that the Folklórico program remains free to all

participants and that aspiring dance students are able to afford school tuition.

The very foundation of Aspen Santa Fe Ballet is dance education. What you see on stage today would not possible without the work of our schools, which have been inspiring new generations of dancers and audiences since 1991.

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ASPEN SANTA FE BALLET HISTORY

Ballet's dynamic story in the American West

In 1996, Aspen Santa Fe Ballet Founder Bebe 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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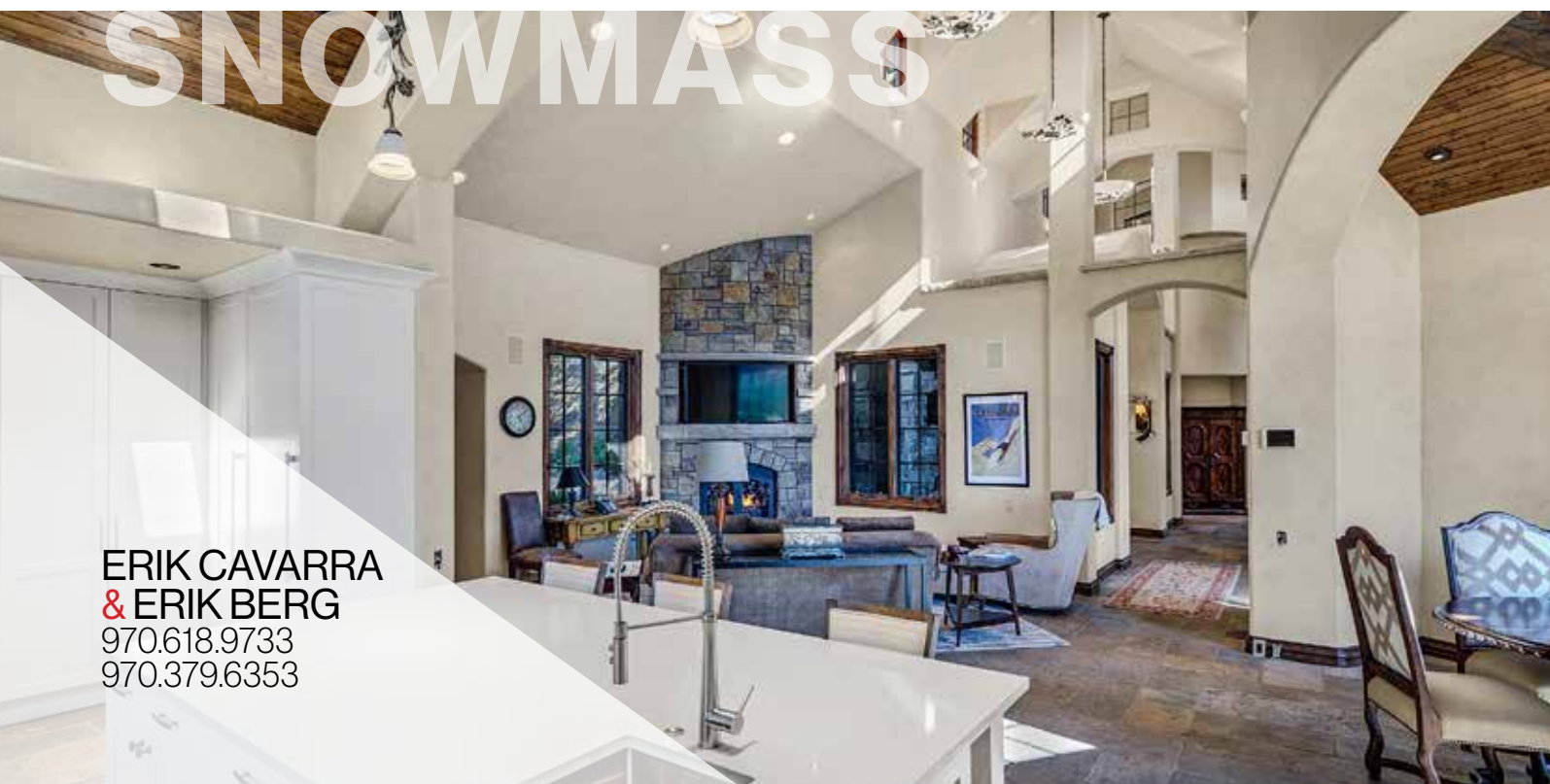
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DIRECTOR BIOGRAPHIES



PHOTO: MICHELE CARDAMONE

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



PHOTO: MICHELE CARDAMONE

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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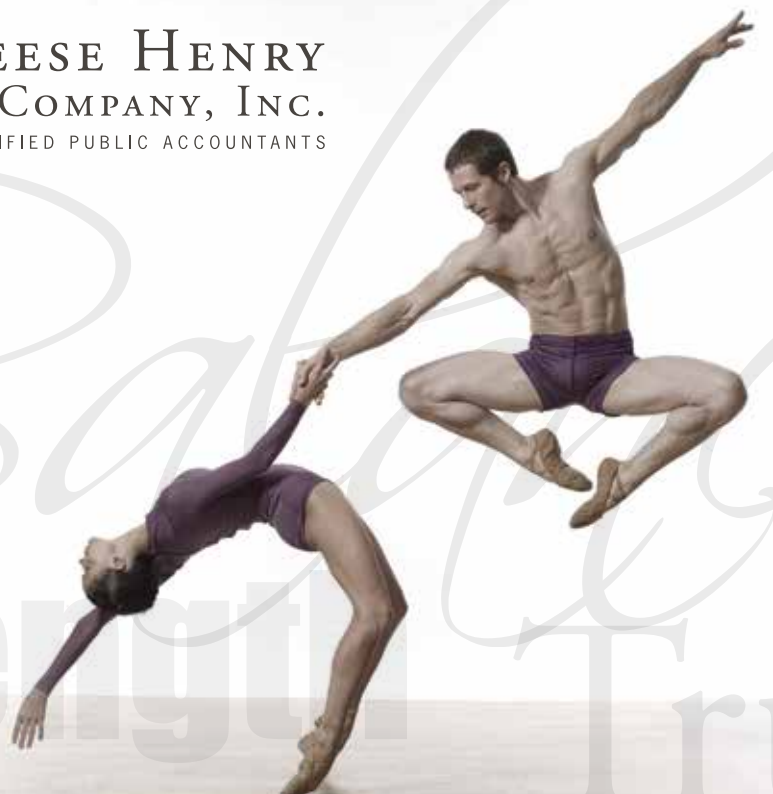
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 Counterclockwise from lower right: *Chocolatero*, ceramic from China, 17th c.; lid from Mexico, 18th c.; stone *molcajete* late 19th–early 20th c.; wood *molinillo*, late 19th–early 20th c.; copper chocolate pot, 19th c.; Talavera plate, 1750–1800; stone *metate y mano*, late 19th–early 20th c.; Talavera pitcher, Mexico, 1775–1810. Photo by Kitty Leaken.



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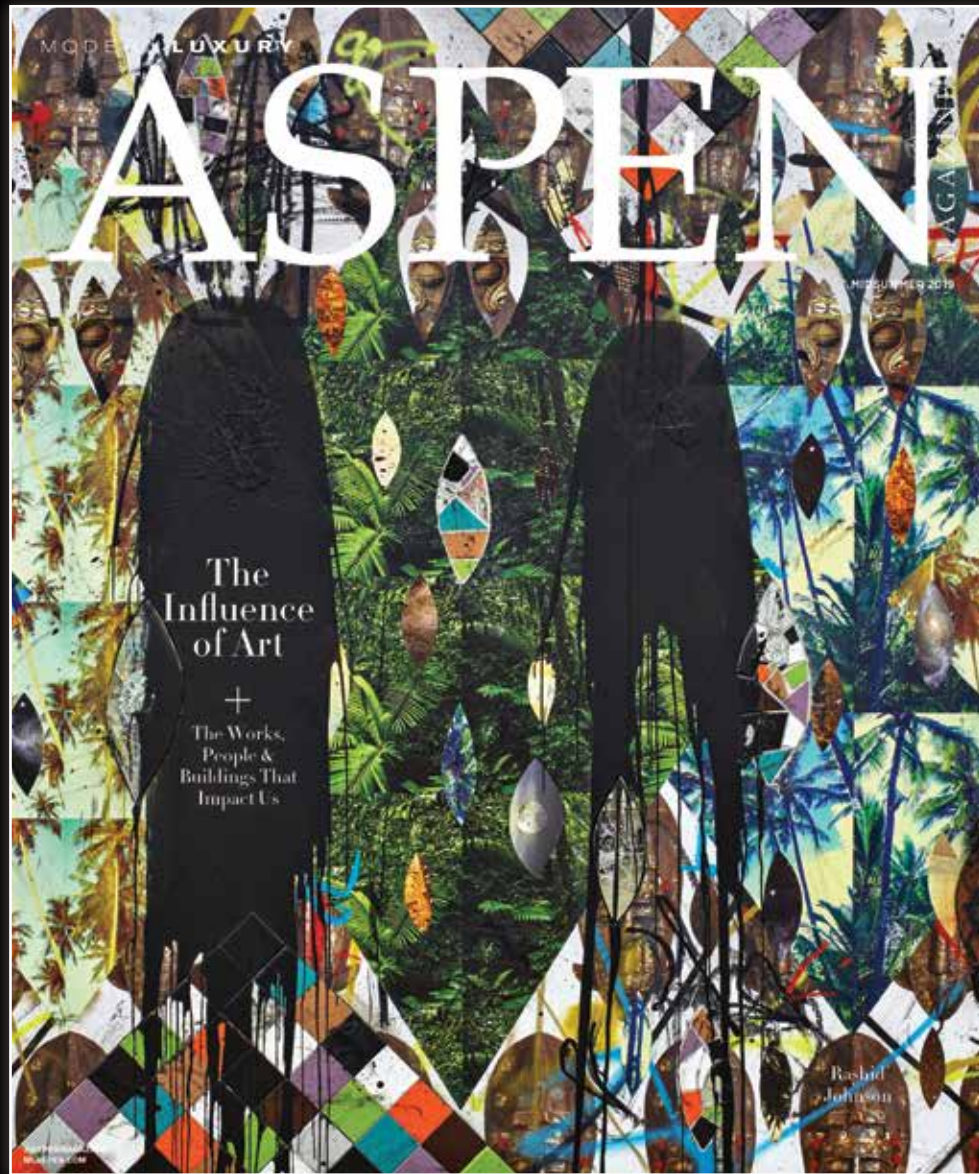
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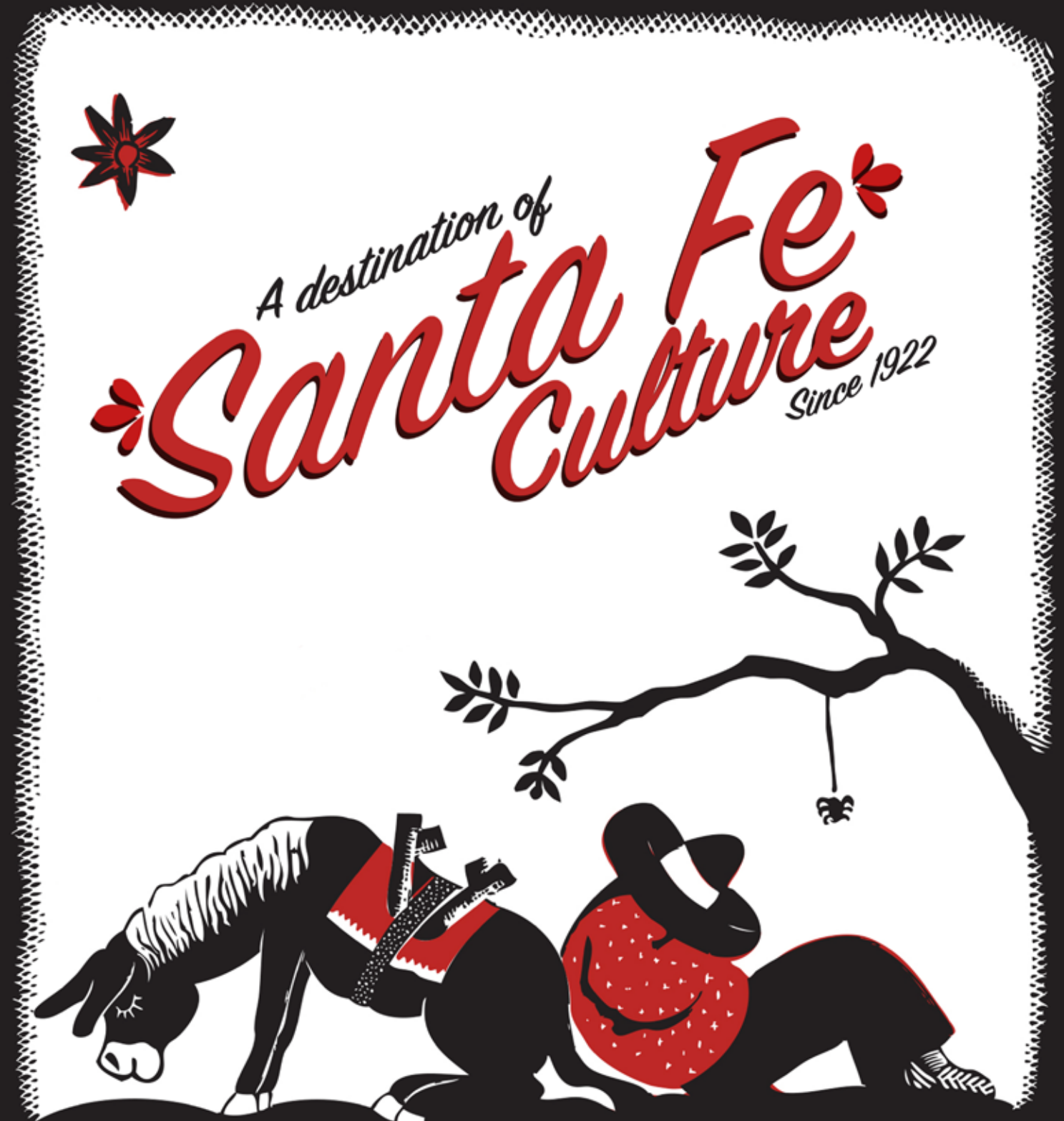
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SCHOOL + OUTREACH



PHOTO: SHAREN BRADFORD

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 Folklorico in 1998 with a goal of engaging the community with high quality arts outreach. Folklorico now directly impacts the lives of 380 students, grades K-12 in Basalt, Carbondale, Glenwood Springs, Rifle, and Santa Fe public schools. The award-winning Folklorico ensemble performs regularly across the region.

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



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



PHOTO: ANNA STONEHOUSE

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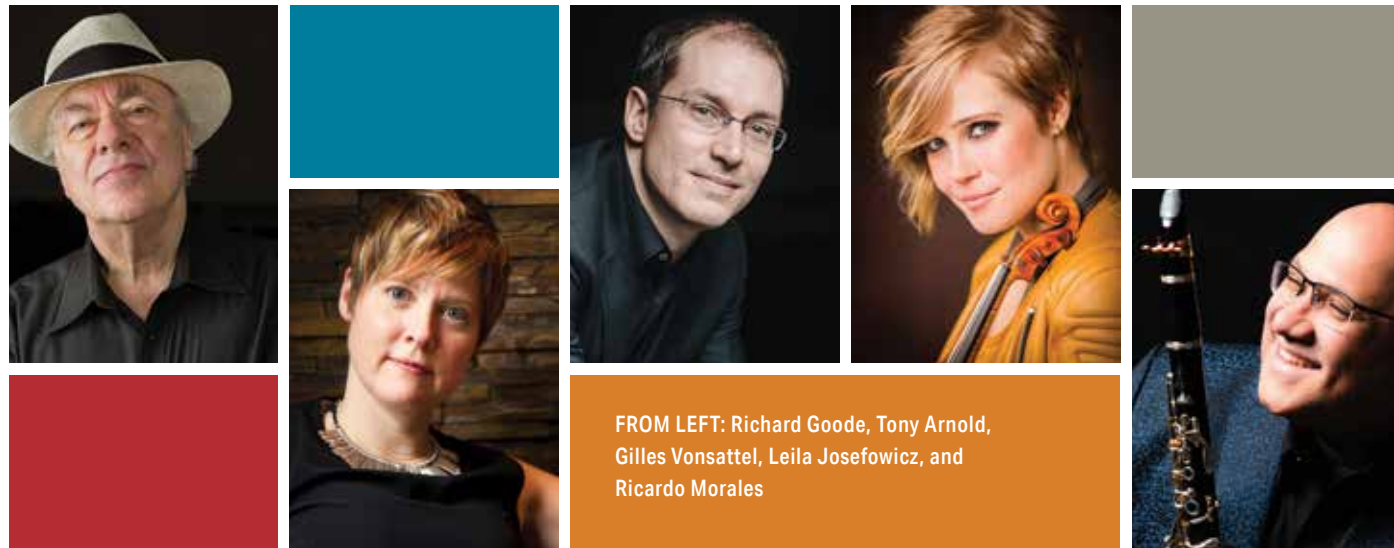


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FROM LEFT: Richard Goode, Tony Arnold, Gilles Vonsattel, Leila Josefowicz, and Ricardo Morales

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sponsored by *Jessica and John Fullerton*

Katherine Bolaños, a native of Oklahoma City, is in her sixteenth 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, now in her eighth 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."

Jonah Delgado, a newly minted graduate from the dance program at Marymount Manhattan College, joined ASFB in May 2019. 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. Delgado has had the opportunity to perform in various showcases and performances with companies as varied as Illinois Ballet Theatre to Martha Graham Dance Company.

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 fifth 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."

Matthew Gilmore, was born and raised in Canton, Massachusetts. He began his dance training at The Gold School and later went on to graduate from Walnut Hill School for the Arts. Matthew received his BFA from The Juilliard School in 2019. While at Juilliard he had the honor of performing the works of Nacho Duato, Merce Cunningham, Jerome Robbins, José Limón, Alejandro Cerrudo, Jessica Lang, Roy Assaf, Katarzyna Skarpetowska, and Helen Simoneau. Matthew is a recipient of the 2018 Princess Grace Award in Dance and is in his first season with Aspen Santa Fe Ballet. "My favorite part about this company is that each member is fiercely individual, yet as a unit are beautifully cohesive with intention, expression, technical prowess, and clarity within the movement."

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 fifth 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, is in his fifth 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." "The best part of ASFB is our community; audiences are palpable, travelers are inquisitive, and performing arts are a top priority. I'm happy we're provided an opportunity to travel, in turn sharing a slice of our experience."

Joseph Watson II, now in his eleventh 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."

ASFB DANCER BIOGRAPHIES



**JENNY
WINTON**

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Jenny Winton, in her second 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."



**KAYA
WOLSEY**

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Kaya Wolsey, is one of ASFB's newest company members, joining in May 2019. Her extensive background in dance includes formative training at notable institutions including Pacific Northwest Ballet School, Ballet West Academy, and San Francisco Conservatory of Dance, among others. After graduating from the University of Utah Ballet Department, she accepted a contract with Ballet San Antonio. After leaving Ballet San Antonio, Kaya joined SALT Contemporary Dance in Salt Lake City where she performed until her recent move to Aspen, while also performing as a guest artist for various performances and choreographers in the region.

Biography portraits by Michele Cardamone



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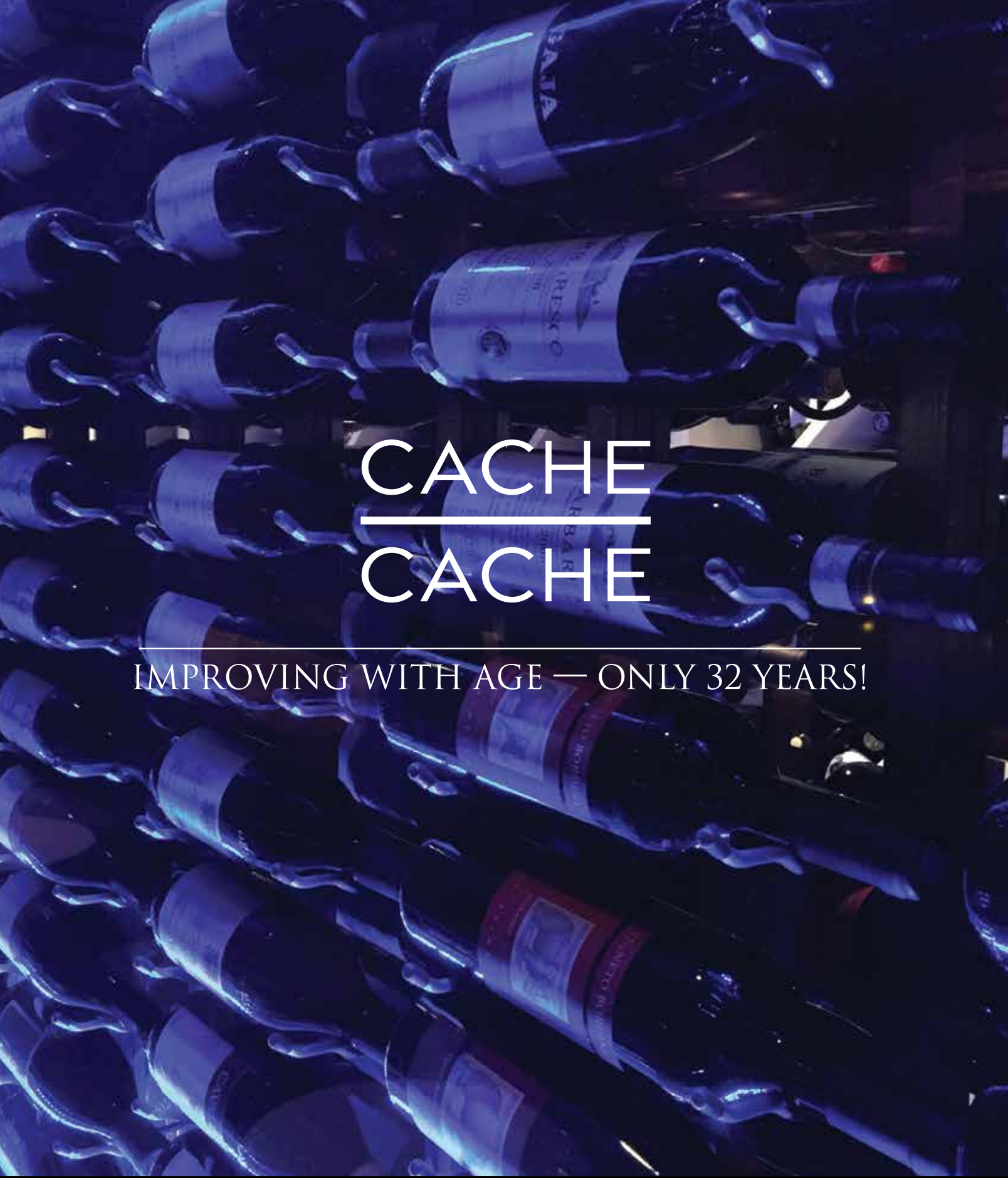
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