

# ASPEN SANTA FE BALLET

on tour on tour on tour on tour on tour on tour on tour



# ASPEN SANTA FE BALLET

## ON TOUR

- 04** ASFB Returns to Chicago
- 06** ASFB Excites in NOLA
- 07** New Works for ASFB
- 09** Upcoming ASFB Performance Schedule
- 10** Cayetano Soto Creating with ASFB
- 12** ASFB Touring Repertoire

Cover Photo: Nolan McGahan and Katherine Bolaños in Cayetano Soto's *Beautiful Mistake*



Katie Dehler in Jorma Elo's *Red Suite*

PHOTO: ROSALE O'CONNOR



Jean-Philippe and Tom at the Bolshoi Theatre in Moscow.

Dear Presenters,

Greetings from the American West. As we begin another booking season, we want to take a moment to thank all of you for your tireless efforts in presenting dance to your communities. We created this newsletter to help keep you abreast on news of Aspen Santa Fe Ballet. We invite you to reflect back with us on our successes, and catch up on all that lies ahead for Aspen Santa Fe Ballet.

Last year was brimming with milestones for ASFB. Our highly anticipated debuts in Moscow, and at the prestigious Saratoga Springs dance series were resounding successes. Aspen Santa Fe Ballet has enjoyed a longtime relationship with Wolf Trap, and for the second time, Wolf Trap commissioned a new ballet which premiered at this historic venue; *Fold by Fold*, by Princess Grace award-winner Norbert de la Cruz, features an original score by Michael Gilbertson. Other new work included the powerful new commission, *Beautiful Mistake*, by Spanish choreographer Cayetano Soto, and *Return to a Strange Land* by the legendary Jiří Kylián.

Aspen Santa Fe Ballet has become synonymous with the creation of innovate new work. In our 18-year history, we have commissioned 28 ballets, and developed longstanding relationships with some of today's leading choreographers. Continuing in this tradition, Nicolo Fonte creates his eighth work for us, and Barak Marshall will join the ASFB family creating his first. All of these works will be available for the 2014-15 touring season.

Looking ahead, Aspen Santa Fe Ballet is pleased to make its third appearance in each of the following cities: Portland, Laguna Beach, Maui, Kahilu, Princeton, and in Chicago at the Harris Theater. Notable debuts will include Escondido, SUNY Purchase and Logan.

We hope you enjoy this newsletter; we look forward to keeping you informed of what is happening with our company. If you would like to discuss presenting opportunities, we invite you to contact our agents Cathy Pruzan (US and Canada) or Margaret Selby (International) for more information about Aspen Santa Fe Ballet.

Early commitments indicate that our 2014-15 touring will take us to the Midwest in September and April, the East Coast in October, and California in late February to early March. We would love to include your venue on our dance card!

Tom Mossbrucker

Jean-Philippe Malaty

***"Judging from Tuesday's turnout and enthusiastic audience response, Wolf Trap's choice to give its dance slot to Aspen Santa Fe Ballet was brilliantly calculated. This troupe of 11 dynamos specializes in new works from athletic-leaning and energetic choreographers... who are skilled in drawing whoops and hollers of appreciation."***

-Sarah Kaufman, The Washington Post



# Joint Assets

Aspen Santa Fe Ballet has two homes, but its affinity for mutual benefit doesn't end there

by Zachary Whittenburg

In October 2013, Aspen Santa Fe Ballet makes its third visit to Chicago's Harris Theater for Music and Dance. Add two impressive appearances at the Chicago Dancing Festival, in '09 and '11, and this fall's engagement makes five trips to the Windy City since '07. "It looks like Chicago likes them," observes choreographer and festival co-founder Lar Lubovitch, whose *Fandango* entered ASFB's repertoire in '04.

The company's success in building a fan base in the country's third-largest city is more than just evidence of its rising national profile. Despite being based elsewhere, ASFB plays an important role in the cultural life of the city. It's part of an ecosystem, says Jason Palmquist, Hubbard Street Dance Chicago's executive director, facilitating appreciation for and a deeper knowledge of contemporary choreography among residents.

"Take Jiří Kylián, for example," Palmquist explains. "Audiences here have seen *Sechs Tänze*, they've seen *Petite Mort*, they've seen *27'52"*, if they've been following what we're doing at Hubbard Street. But thanks to Aspen Santa Fe [Ballet], they've also seen his *Stamping Ground*, which really fills out a rich perspective on that choreographer's body of work. Or, take Twyla Tharp: The Joffrey's recently done her *Nine Sinatra Songs*. Hubbard Street premiered a commissioned work by her in 2011. And again Aspen Santa Fe brought us *Sweet Fields*, this rather rarely performed piece from a very interesting period in Twyla's career."

For a third example, one can consider vanguard dancemaker William Forsythe, born in the U.S. but based in Germany since the early '80s. For years, Chicago lagged behind other dance capitals in access to Forsythe's stringent, challenging

creations. Beginning in '05, it caught up: Hubbard Street acquired *Enemy in the Figure* and *Quintett*; the Joffrey Ballet in *the middle, somewhat elevated*; and ASFB's Katherine Bolaños and Sam Chittenden triumphed in a pas de deux from *Slingerland* at the Chicago Dancing Festival in '09.

This complementary relationship between the repertoires of resident and touring companies is essential to sustaining interest in dance in any city, affirms Hubbard Street's artistic director, Glenn Edgerton. "It allows the audience to go deeper," he says, "to be able to see, 'Okay, this is what Twyla Tharp was doing in the '90s, and here's where she is now.' The same can be said for any major choreographer. Living in a city where companies from all over come through is no different from that city having a good library. And it's no less important."

Far from being just an asset to audience development in Chicago, ASFB's regular visits also impact perspectives of, and decisions made by, the city's arts administrators. No single company has the resources to keep up singlehandedly with the activities of hundreds of dance organizations worldwide, not to mention thousands of individuals creating work and curating programming. Gail Kalver, executive director at River North Dance Chicago, notes ASFB's solid track record in introducing choreographers from abroad to the U.S. concert-dance ecology.

"Aspen Santa Fe Ballet has made a name for itself, in large part by having a knack for sniffing out rising stars and getting a lot of really great pieces for themselves," she says in admiration. A veteran dance advocate and key player in the Chicago community, Kalver credits ASFB's directors Tom Mossbrucker and Jean-Philippe Malaty, and their willingness to trust artists and cede space.

"Sometimes, choreographers go to a place and feel welcome and relaxed and so they can do their best work," she observes. "Sometimes, they go to a place and it's not a good scene, or the dancers are unhappy, or the artistic director is nervous. It's hard to make a good piece under those circumstances. I have a feeling [choreographers] like to go to Aspen, they see the mountains, it's gorgeous, even though it's hard to breathe" — she laughs — "everyone's wonderful to them, and they do their best work. That's their genius, Tom and Jean-Philippe: knowing how to set the scene for success. Knowing how to create a good atmosphere, whether for dancers, a guest choreographer, for a donor, for a visiting dance company or for a community. They're sensitive, considerate, open and accepting people, and it shows in the results that they get."

One such recent result is *Last*, made by Alejandro Cerrudo for ASFB in summer 2012. "It's a very fine piece," says Lubovitch, who saw the piece during ASFB's engagement at Manhattan's Joyce Theater, whose foundation commissioned *Last*. "It's one of the best things that Alejandro's done."

Despite the fact that Cerrudo is resident choreographer at Hubbard Street, October's Harris Theater visit will be Chicagoans' first look at the work — and the first time a company other than Hubbard Street presents Cerrudo's choreography locally. "That's a giant step for Alejandro," notes Kalver, "and a feather in Hubbard Street's cap. I don't know that people here realize how widely he's being produced elsewhere." (Cerrudo's creations are now in repertory across the U.S., as well as in Australia, Denmark, Germany and the Netherlands.)

Just as Chicago benefits from multiple companies fleshing out the public's knowledge of major artists, Cerrudo benefits from choreographing in and out of the Windy City. "Working with other companies enriches me," he says by phone from Philadelphia International Airport. "It gives me another dimension. I'm lucky to have this laboratory and home in Chicago [at Hubbard Street], where I have all these amazing artists to work with. At the same time, getting away and meeting others is a special challenge. Having both is the ideal situation for me."

Cerrudo's choreography "is fresh and vital, and it's exciting to watch," says Jackie Tilton, who accompanied ASFB on its European debut, in the south of France in '04. She and her husband, Glenn Tilton, Chairman of the Midwest at JPMorgan Chase & Co., are members of ASFB's National

Council, and enjoy seeing the company regularly at the Harris Theater and at the Lensic Performing Arts Center in Santa Fe, their second home.

Chicago isn't the only place that benefits from ASFB's domestic travel, Mr. Tilton explains. "For Santa Fe, the quality of dance that they bring to the city and, for that matter, to New Mexico, is really a significant contribution.... The company always comes back with the benefit of its experiences touring, to Chicago, to Europe, to Latin America and across the U.S. Having a traveling company based in Santa Fe and in Aspen is a tremendous asset."

*Boulder, Colorado native Zachary Whittenburg has covered art, dance, film, music and more for the Chicago Reader, Dance Magazine, Dance Teacher, Dance Spirit, Flavorpill, Hoy, Pointe, Time Out Chicago, Total Theatre UK and the Windy City Times. He lives in Chicago.*



PHOTO: ROSALIE O'CONNOR

## Aspen Santa Fe Ballet soared in New Orleans with a trio of contemporary works

By Chris Waddington  
*The Times-Picayune*

Aspen Santa Fe Ballet triumphed in New Orleans on Saturday (Feb. 23), playing to an ecstatic, sell-out crowd at the Mahalia Jackson Theater for the Performing Arts. The troupe of 11 dancers revealed the breadth of their accomplishment – and the evolution of today’s hybridized ballet idiom -- with a deftly chosen trio of dances.

The Aspen company reached back to 1975 for a ballet masterpiece by Jiri Kylian (“Return to a Strange Land”), and framed it with recent commissions from newcomer Norbert De La Cruz III (“Square None”), and the much-celebrated Jorma Elo (“Over Glow”). In effect, three generations of choreographic talent was on display.

Programming is a strong suit for this company, which impressed with an equally diverse -- and magical -- New Orleans show in 2008. Both shows were presented by the New Orleans Ballet Association.

On Saturday, Kylian’s work hewed closest to the classical ballet tradition, giving the Aspen dancers occasion to show their grace on point, and their symbiotic accord in every aspect of partnering. The clarity and restraint of his choreography let one focus on manifold details: duet partners that seemed to be joined at the hips; dramatic extensions and cantilevered poses that unfolded with no fear, no second thoughts, no chance to erase: a calligraphic language made in the moment.

Kylian created the piece as a memorial to his deceased mentor, John Cranko, who led the Stuttgart Ballet. Set to spare, dark-hued piano music by Leos Janacek, the dance proved as economical as the accompaniment: no wasted gestures, no virtuosity for its own sake. And the décor was simple and effective: dead leaves raked into a long line across the back of the stage. In lesser hands, this might have come off as lugubrious, but the Aspen dancers, deploying in duets, trios and stage-spanning sextets, went to the celebratory heart of Kylian’s elegy.

Elo’s “Over Glow” was a fresh reminder that this contemporary dance visionary drank deep from the font of ballet classicism when he studied at the Kirov in St. Petersburg. He knows, for example, how to use mime to tell a host of stories, without making it seem like a corny, silent film add-on. Here, every wink, nod and coaxing finger was integrated into elegant gestures and stage-spanning dance phrases. (And that gave the Aspen dancers a chance to show that their artistry doesn’t stop at the waist -- a refreshing surprise in a dance world that often puts a premium on fast footwork and acrobatic displays).

At times, “Over Glow” resembled a 21st century commedia dell’arte, one executed in spandex under saturated neon lights. The dancers played off the music -- bounding dramatic stuff by Beethoven and Mendelssohn -- and the results were knowing and witty, and heart-wrenching when the comedy briefly stopped.

De La Cruz showed his own, imaginative approach to choreography in “Square None,” taking full advantage of the varied skills of the Aspen dancers. He had them on the floor. He had them waggle their hips. He had them behave like wind up toys. And, yes, he let them loose in long fluid phrases, crisscrossing the stage in complex patterns. With seven dancers at work, it was sometimes hard to follow all the action, but the details always delighted, offering splendid counterpoint to music that ranged from Handel to the Apex Twins. In “Square None,” the flaws were those of abundance: a young choreographer cramming all his ideas into an early piece. Expect to hear more from De La Cruz.

*This review appeared in The Times-Picayune on February 25, 2013*

PHOTO: MARK GOLEBIOWSKI



PHOTO: DANIEL TCHETCHIK



# New Works

Aspen Santa Fe Ballet  
commissions pieces across  
the dance spectrum

by Debra Levine

When Aspen Santa Fe Ballet turned sixteen years old, they were described as an “exuberant teenager morphing to stable adulthood.” One year later, the company is doing what grown-ups do. They are injecting eclecticism into their company culture. They are diversifying in fun and challenging ways. They are pursuing artistic excellence while enlivening the company’s offering for audiences.

For the 2013-14 season, ASFB has commissioned two works that occupy opposite ends of the dance spectrum. The new additions will augment the company’s already adventurous fare by Cayetano Soto, Jiri Kylian, Jorma Elo, Norbert de La Cruz and others.

Nicolo Fonte, a steadfast ASFB collaborator, will top up his list of original creations for the company (now numbering eight) with a new work. ASFB, of course, is the repository of the most Fonte ballets of any dance troupe in the world.

Along with the veteran, a newcomer: Barak Marshall, one of dance’s enfants terribles, will create the latest of his colorful dance-drama pageants on ASFB. “This coup not only adds a new name to our family, but it stretches the capabilities of our dancers who will exude a radically different performance style.” says Tom Mossbrucker.

“This coming season we feature our most prolific choreographer who was the first to define the look of the company,” he adds, chatting over cappuccino at an Aspen café. “And in a 180-degree turn, we invite a guest choreographer whose look is totally different than anything we have

done.”

“We have been consumed by abstract work,” admits Mossbrucker. “Nicolo Fonte is a pioneer in this genre. But the representational style of Barak Marshall may indicate a new direction for dance. It will be a refreshing change for the dancers—and for the audience. It’s always good when you are defined by one thing to be challenged by something else.”

The company is transitioning smoothly following the retirement of three key founding members, Seth Del Grasso, Sam Chittenden and Katie Dehler. Fonte acknowledges this by phone from his home base in Brooklyn. “When Tom offered me a new creation, he pointed out that ASFB has several new people. That gives me a fresh perspective. I’m very excited about making a new work on these dancers, some of whom I am familiar with, others I’ve never worked with before.”

It won’t be total strangers in the studio. “I know Samantha and Katherine very well. I worked with Joseph in North Carolina and with Peter at Houston Ballet,” says Fonte. “Nobody is very brand new. But as a grouping, it will have a different feeling.”

The opportunity syncs well with Fonte’s current choreographic aims. The veteran choreographer, who has made works on the Australian Ballet, Royal Ballet of Flanders, Dutch National Ballet, The Göteborg Ballet, Stuttgart Ballet, and Pacific Northwest Ballet, says, “I’m increasingly interested in allowing dancers freedom. Working with new people can spur spontaneity in the studio. A dynamic can emerge that allows the dancers a lot of creativity.”

Marshall’s gestural dance style, which zips by on speed and humor, is echoed in his upbeat conversation. Speaking by phone from L.A., he says, “First things first. I have followed the company for years, tracking its reputation. To work with dancers of this caliber and to be part of a repertoire that rarely exists in the U.S., I’m overwhelmed and humbled. It’s a chance to step up my game.”

Marshall got his start as the in-house choreographer of Batsheva Dance Company, which has spawned so many dance makers under the aegis of Ohad Naharin. After returning from Israel to the U.S. where he grew up as the son of Margalit Oved, the Yemenite dance artist, Marshall forged a global freelancing career. Important relationships include the Suzanne Dellal Centre, Ballets Jazz de Montreal, Ballet Genève and the Los Angeles-based BodyTraffic with whom Marshall garnered a major choreography grant from the Joyce Foundation last year.

“I reach across cultures,” he says. “I just worked with 150 students at a top Taiwanese ballet academy. They arrived at rehearsal in tights and ballet slippers, some in rehearsal tutus. They had that Chinese reserved quality. I’m used to Israelis yelling at me from the first moment. So when I walked into a room of total silence, it was strange. But they did my choreography perfectly. I may come from a completely different culture, but these are basic human emotions and stories. Love is love and hate is hate. It’s human nature to express emotions.”

At ASFB Marshall will be faced with dancers who brandish a high degree of dance technique. It’s a skill he may seek to un-do. “I’m not interested in the perfection of movement. Israeli dancers are not known for pristine technique. They are unclean, ‘seize the moment’ performers. It’s Middle Eastern madness.

I dislike the over cleaning, the Ajax-ing the life out of dance. If I see me, I’m unhappy. If I see you, then I accomplished something,” Marshall says.

Fonte is moving in another direction, indeed the opposite. “Lately I am really into technique,” he says. “I’m into working with highly trained dancers. It’s very in-fashion to appear in only socks, wiggling around. Nobody jumps, nobody turns; no one is really using classical technique. But I like technique. If you are going to do a pulled-out arabesque, William Forsythe-style, then you better know what a real arabesque is.”

Another area where Fonte has grown strict is his themes. “What is turning me on nowadays is that the work has a clear idea. I like to see a clear point of view on stage. An identifiable voice is very important to me.”

Ideas are not in lacking in the Harvard-educated Marshall’s work. He describes his just-completed “The Castaways” for Ballet Rambert: “It’s Brechtian ... ‘Waiting for Godot’-esque. It’s about 12 souls in purgatory.

They fall through an air duct. There are jealousies. Battles of the sexes. Turning on one another. There is an unseen puppeteer. I use Russian music and the Barry Sisters singing *Istanbul*.”

“All of my pieces are about struggle,” Marshall notes. “The struggle of the individual to throw off shackles. The struggle for ownership of our lives. I’m always concerned by individual freedom.”

Executive director Jean-Philippe Malaty is amused by what is heading ASFB’s way in the coming season. Conversing at the company’s executive offices, Malaty says, “It’s exciting for us to combine the tried-and-true with a new vision. We think it will have an impact on our aesthetic.”

Mossbrucker concurs: “Nicolo has made such an impact on our company. And in Barak, we’ll get a taste of the Israeli line of the art form, which is so unique and original.”

“We strive to inspire our dancers and surprise the audience,” says Malaty, then adding in a devilish tone, “We like to put choreographers a bit out of their element—and see what comes out.”

*Los Angeles dance critic Debra Levine writes for the Los Angeles Times, The Huffington Post, and her arts blog, artsmeme.*

# ASPEN SANTA FE BALLET

## Fall / Winter / Spring Schedule

September 7 - 8 Laguna Beach, CA

September 11 Logan, UT

September 25 Portland, OR

September 28 Escondido, CA

October 5 Chicago, IL

December 14 - 15 Aspen, CO

December 21 - 22 Santa Fe, NM

February 14 - 16 Aspen, CO

February 22 Los Angeles, CA

February 26 Maui, HI

March 1 Kahilu, HI

March 20 - 22 Santa Fe, NM

March 29 Aspen, CO

April 19 Santa Fe, NM

May 2 Brookville, NY

May 4 Purchase, NY

May 7 Princeton, NJ

US & Canada:

Cathy Pruzan Artist Representative

415-789-5051

International:

Margaret Selby, CAMI Spectrum

212-841-9554

aspensantafeballet.com

PHOTO: SHAREN BRADFORD



Nolan McGahan and Katherine Bolaños in *Beautiful Mistake*

# Cayetano Soto:

*Beautiful Mistake* with  
Aspen Santa Fe Ballet

by Andrew Blackmore-Dobbyn

While Spanish choreographer Cayetano Soto was in Aspen creating *Beautiful Mistake*, his new ballet for ASFB, he took time to talk about the new piece and the experience of working with the company. About the overall experience he said, "I love to create here. I come with thousands of ideas for choreography and casts, for the costumes and the lights. They have a great team here and it feels like a co-production. What I like about ASFB is that they never question anything. Not the costumes, the lights, the choreography... nothing. This is what a choreographer needs. They commission the work and then they support it. They are supportive all the way and the more they support me the more ideas I have. Knowing that I have that support really takes the pressure away." Artistic Director Tom Mossbrucker and Executive Director Jean-Philippe Malaty obviously know how to bring out the best in a choreographer.

Soto takes nothing for granted, though. He said, "Even though this is the fourth time I've come here, I still want to prove that I'm worth it because they bring me all the way from Europe. I don't ever want them to feel that it was a failure. Even though they don't put pressure on me, I put it on myself." This intensity of focus and drive for excellence has made Soto a choreographer in demand all over Europe as well as increasingly sought after in North America with commissions from Les Ballets Jazz de Montreal, Ballet Hispanico in New York and Ballet British Columbia

His first time in Aspen was a completely new and wonderful experience. He said, "My first impression was that it was a very young, dynamic company where

everything was possible. They gave me carte blanche. When you come here to choreograph you have all the time you need. You have all the possibilities."

His relationship with the dancers has evolved over time and Soto says he couldn't be happier with them. He said, "We are in a beautiful place. When dancers come to ASFB they stay for long periods. It's very easy working with them because they are very generous. They understand what I'm saying and they make the commitment. They always push the boundaries and try to do more and grow more. When we rehearse for two hours, I tell the company to take a break and no one leaves the studio. They just keep working. These dancers always want more and they're always reaching for perfection. It's unique here."

With his new ballet *Beautiful Mistake*, Soto was preoccupied with the idea and nature of mistakes, both in dancing and in life. He explained the dancing part first, "The creation started because sometimes when you're working, unexpected things happen in the studio with the dance or the music and it's a mistake. But the mistake is so beautiful that I need to use it. Many works of art and scientific discoveries begin with mistakes. That's where this creation begins."

That's not all, however. There are also life mistakes. Soto continued, "The second point relates to me. I've made thousands of mistakes in my life and half of them turned out to be beautiful. Something that was an unexpected catastrophe turned out to be good in my life. They say that you learn more from mistakes than success, and I agree. There were two huge mistakes I made in my life in the last year that turned out to be a blessing in the end. I'm trying to coordinate both of these ideas in the choreography. There are moments where I want to show a human mistake." Don't bother asking him what his two major mistakes were, though. He's keeping that to himself.

Soto has said before that he uses his interior life as inspiration for his work, but he doesn't just lay his emotional baggage before audiences as therapy. This is art, and he wants everyone to be able to relate to it as he transforms his inner psychological struggles into ballets in the physical world. In communicating his inspiration to the dancers he was circumspect: "I didn't say to the dancers what the two major mistakes were that I made because it's very personal. I try to let them feel the situation to which it relates, but it's too private and I want to leave them room to bring their own mistakes in. I should keep something for myself. I try to leave a question mark so that everyone can interpret it in a different way." In this way, Soto gets to work through his own experience of the world while bringing the dancers into it, and letting them share something deeply personal of themselves. It's both subjective and universal.

An additional element in the ballet is the mindfulness of consciousness, symbolized by having the dancers carry around an invisible manifestation of themselves in their hands. Soto said of this, "I want them to think of holding their consciousness. I'm trying to put all of their thoughts into this environment. Sometimes you're holding your life in your hands, so how are you going to handle all this life around you?" That requires deep self-awareness. He added, "There is another moment where I told the dancers, this is your soul, or this is what people think about you. What are you going to do with it? How are you going to handle it? It's

a psychological moment... I'm asking them if they are aware of what they're doing. I give them the question to see how they're going to use it. If they drop it and make a mistake, we still use it."

Soto gave out one important insight into the choreography: "There's a moment in the ballet where everything starts to happen again from the beginning. It seems like a mistake to start over again but then something changes and it's different. So we're creating an environment where the whole theater will see it as a mistake. Maybe some people won't see it and will think it's beautiful, but that's the thought behind it. We're looking for places where things go wrong, to discover them and make the piece better."

Indecision is another aspect of *Beautiful Mistake* that comes into play in the choreography. There are numerous abrupt changes of direction. Soto explained, "Each dance phrase has to have sudden stops to show that uncertainty." This is where he plays against the quality of Ólafur Arnalds' musical composition. He went on to say, "When you do something wrong, you have to go back and think about what you were doing and be conscious of it. And then when you go back, you still don't know which way you're supposed to go or what you're supposed to do. The dancers really got that. There is such high energy in the studio from all of them."

Soto had been following the work of Icelandic multi-instrumentalist and producer, Ólafur Arnalds, and jumped on the music as soon as it was released. He confessed, "I bought it right away and listened to it all night long. I knew it was the right music for ASFB within the first ten seconds. I contacted Tom and Jean-Philippe from Europe, I think it was two o'clock in the morning, and I told them I had their music, don't worry about anything, I'm starting to work on it right away." And then he was



Joseph Watson and choreographer Cayetano Soto in the studio

transported: "I just listened to the music over and over and couldn't sleep because I was so excited. It's beautiful music."

Soto enjoys being busy and having plenty of work to do, but he is not really in a hurry to get anywhere. He said, of his career, "To tell you the truth, I really don't promote myself. I would love to work with other companies in the U.S. but I'm so busy in Europe that I just haven't had time to reach out and make connections. My mentality toward work is to take it step by step and if something is going to happen, it's going to happen. I prefer to take things slowly because I think if you run too fast, you fall down even faster."

*Andrew Blackmore-Dobbyn is a featured writer for The Huffington Post.*

# ASPEN SANTA FE BALLET

## 2014/2015 TOURING REPERTOIRE

Ranging from the accessible to the sophisticated, Aspen Santa Fe Ballet's repertoire resonates with eclecticism and energy. The company exudes a European aesthetic that is grounded in American rigor. A house style of dance athleticism spurs the physical and creative juices of our dancers and arises from the spirit of the American West. A gallery displaying the art form of dance, ASFB repertoire speaks a complex language, challenges its audience, and advances the art form. It is our proud offering.

ASFB's commitment to commissioning new works has forged the company's unique identity for 16 years. Since 1996, Aspen Santa Fe Ballet has commissioned over 24 new works. Many of the world's top

choreographers received first important assignments from ASFB and experienced the creative freedom of our studios. Our knack for building ongoing relationships with creative talent has become a hallmark. ASFB choreographer-collaborators include Jorma Elo, Nicolo Fonte, Trey McIntyre, Moses Pendleton, Dwight Rhoden, and Cayetano Soto. All have created multiple works on the company.



PHOTO: ROSALIE O'CONNOR

### Beautiful Mistake

ASFB Commissioned Work

Choreography: Cayetano Soto

Music: Ólafur Arnalds, Charles Wilson

Underwritten by: Toby Devan Lewis

Premiere: July 6, 2013

*"Nothing in this ballet — not a beat nor a move — seems less than purposeful. A massive abstract exploration of shifts of body weight manifest in exceptional partnering. Soto's splendid co-conspirators are the sleek, detail-driven ASFB dancers who nail his skewed contortions—the asymmetric dance-design, off-kilter lifts, zigzagged body wrappings. It all has integrity, class and taste, and enjoys the high level of combined individual artistry that is the hallmark of this 17-year-old boutique dance troupe."*

– Deborah Levine dance writer for the LA Times

*Specialized technical requirements:*

Grey marley, special electric with 30 PARcans, split black, manually operated electrics

*Run Time:* 19 mins



PHOTO: ROSALIE O'CONNOR

### Fold by Fold

ASFB Commissioned Work

Choreography: Norbert De La Cruz III

Music: Michael Gilbertson (Commissioned Score)

Underwritten by: Kelli and Allen Questrom with additional support from the Wolf Trap Foundation and The Princess Grace Foundation-USA

Premiere: July 30, 2013

*"[ASFB has] successfully carved out a niche as a small company with a big reputation by finding up-and-coming choreographers from Europe and the U.S. Recently, with Norbert De Las Cruz, they have struck gold. Fold by Fold is a mature, dynamic, and satisfying piece. His is a choreographic voice that is not going to fade away. This is a dance that plays on the best qualities of the company - the dancers have a consistent style of attack and uniform athleticism."*

Michael Wade Simpson, Santa Fe New Mexican

*Specialized technical requirements:*

Grey marley, manually operated split black and flat black, seamless bounce and cyc or RP, scrim

*Run Time:* 18 mins



PHOTO: SHAREN BRADFORD

## Last

ASFB Commissioned Work

Choreography: Alejandro Cerrudo

Music: Henryk Górecki

Underwritten by: The Joyce Theater Foundation and Toby Devan Lewis.

Premiere: July 13, 2012

*"Last hit its stride immediately. [Alejandro] Cerrudo had the men whoosh their partners in low circles, the women's legs open, toes lightly skimming the ground. A male bird, fallen, pivoted on one strong arm; a girl oozed through the narrow space below his hovering body — a quiet miracle."*

– Debra Levine, The Los Angeles Times

*Specialized technical requirements:*

Grey marley, manually operated upstage blackout and electric, split black

*Run Time:* 18 mins



PHOTO: LOIS GREENFIELD

## Like a Samba

Choreography: Trey McIntyre

Music: Songs sung by Astrud Gilberto

Underwritten by: Sherry and Eddie Wachs.

ASFB Premiere: July 30, 1999

*"Like a Samba revealed best this company's strengths: their expressiveness, their technical skill and stylistic panache, their huge sense of fun. There is a vein of great enjoyment that runs through everything they dance-and that is infectious."*

– Janine Gastineau, Dance Magazine

*Specialized technical requirements:*

White or grey marley, skim, seamless bounce and cyc or RP

*Run Time:* 23 mins



PHOTO: ROSALIE O'CONNOR

## OVER GLOW

ASFB Commissioned Work

Choreography: Jorma Elo

Music: Felix Mendelssohn and Ludwig van Beethoven

Underwritten by: Wolf Trap Foundation for the Performing Arts with additional support by Kelli and Allen Questrom.

Premiere: July 12, 2011

*"It's an unexpected love letter from Elo – one of the kings of contemporary – to the art of ballet, where it all started long ago."*

– Janine Parker, The Boston Globe

*Specialized technical requirements:*

Grey marley, seamless bounce and cyc or RP

*Run Time:* 25 mins



PHOTO: ROSALIE O'CONNOR

## Return to a Strange Land

Choreography: Jiří Kylián

Music: Leoš Janáček

Underwritten by: Sherry and Eddie Wachs

ASFB Premiere: February 15, 2013

*"In the summer of 1973, the former director of the Stuttgart Ballet asked me to create a ballet in John Cranko's memory. The title is a contradiction. How can you return to a land where you have never been before? This ballet is about death and reincarnation: disappearance, reappearance, death and rebirth were its main sources of inspiration. At the end, the sensation is created that something abstract has taken life from inside the bodies. The return, full of yearning for the past, takes us to an apparently well-known place, to an unknown presence. Can it be the premonition of death?"*

– Jiří Kylián

*Specialized technical requirements:*

Black marley, seamless bounce and cyc or RP, scrim

*Run Time:* 20 mins



PHOTO: ROSALIE O'CONNOR

## Square None

ASFB Commissioned Work

Choreography: Norbert De La Cruz III

Music: Alva Noto and Ryuichi Sakamoto, Michelle Ross, George Frederic Handel, Aphex Twin

Underwritten by: The Jerome Robbins Foundation's New Essential Works (NEW) Program with additional support by Dr. Dan Luedke, in honor of his wife, Dr. Susan Luedke.

Premiere: April 13, 2012

*"Ambitious and expansive ... the kind of work that one would expect from a young choreographer eager to explore the inexhaustible possibilities of movement. Square None made imaginative use of the dancers' athleticism in its pursuit of abstraction. But the piece also yielded moments of grace that suggested that De La Cruz is as much a poet as ... a craftsman."*

– Calvin Wilson, The St. Louis Post Dispatch

*Specialized technical requirements:*

Black marley, manually operated electrics, requires instrumentation and circuiting beyond technical rider specifications

*Run Time:* 18 mins



PHOTO: ROSALIE O'CONNOR

## New Commission by Nicolo Fonte

Premiere: February, 2014

This is the eighth commissioned work by Fonte for ASFB

## New Commission by Barak Marshall

Premiere: February, 2014

This is the first commissioned work by Marshall for ASFB

**For further information regarding technical requirements for these pieces, as well as other general company information, please see our tech rider located at [www.aspensantafeballet.com](http://www.aspensantafeballet.com).**

**"Jacob's Pillow director Ella Baff is always looking for evidence that ballet is alive, well, and one hopes, able to survive in the foreseeable future. Aspen Santa Fe rewards that perspective."**

Allison Tracy, *The Berkshire Eagle*

**"Aspen Santa Fe Ballet demonstrated Tuesday, in its second local visit in four years, that it aims to please and entertain, and is unashamed of those ambitions."**

*The LA Times*

**"ASFB deftly showcased the 10 dancers' impressive technical facility, sleek uniformity and flair for eclectic works requiring ballet brilliance."**

Hedy Weiss, *Chicago Sun Times*

**"The Aspen Santa Fe Ballet is small in size and young in years, but its lustrous Chicago debut proved it thinks big and deserves everlasting life."**

Sid Smith, *Chicago Tribune*

**"Shape shifters who slip between pristine classicism and the oddest of contemporary movements with unconscious ease."**

Janine Parker, *The Boston Globe*

**"Stark, sleek, and chock-full of moves that skirt the edges of contemporary movement."**

Karen Campbell, *The Boston Globe*

**"With 10 superlative dancers bursting with polish and presence, this whiz-bang company can be counted on for performances packed with energy, athleticism and brio."**

*The Denver Post*

**"..this small and ambitious troupe commissions pieces from outside dance makers, often little-known, and helps those artists develop by inviting them back. This is noble, necessary work,"**

Brian Seibert, *The New York Times*

**"Simply breathtaking..."**

Hedy Weiss, *The Chicago Sun Times*

**"Aspen Santa Fe Ballet moves like a dream."**

Libby Hansen, *Kansas City Star*

**"One of the hottest tickets in ballet..."**

*Pittsburgh City Paper*

# ASPEN SANTA FE BALLET



PHOTO: ROSALIE O'CONNOR

FOR BOOKINGS PLEASE CONTACT:

USA and Canada:

**Cathy Pruzan**

Artist Representative

4709 Paradise Drive

Tiburon, CA 94920

phone 415-789-5051 | fax 415-789-5055

cpruzan@aol.com

International:

**Margaret Selby**

Columbia Arts Management

1790 Broadway, 16th Floor

NY, NY 10019

phone 212-841-9554 | fax 212-841-9770

mselby@cami.com

a s p e n s a n t a f e b a l l e t . c o m