

José Mateo
BALLET
THEATRE

"...Mateo is only getting better."

The Boston Globe

SALOMÉ DANCES FOR PEACE

A full-length Mateo premiere about power & seduction

APRIL 20 - MAY 6, 2007

Photos: Gary Sloan, Dancers: David DuBois, Sybil Watkins, Elisabeth Scherer

Don't miss the highly anticipated premiere of JMBT's first full-length repertory ballet!

Set to Terry Riley's thrilling and dynamic score, *Salomé Dances for Peace* is a mystical journey for our times.

Salomé Dances for Peace

April 27-May 6

FRI	April 27	8:00 pm	THUR	May 3	8:00 pm
SAT	April 28	8:00 pm	FRI	May 4	8:00 pm
SUN	April 29	4:00 pm	SAT	May 5	8:00 pm
			SUN	May 6	4:00 pm
			SUN	May 6	7:00 pm

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Tickets: \$35

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THIS STORY HAS BEEN FORMATTED FOR EASY PRINTING

DANCE

The Boston Globe

The right moves in a cold artistic climate

By Thea Singer, Globe Correspondent | December 30, 2007

The year in dance had a distinct Odette/Odile cast to it - the dual good/bad role at the heart of the most popular of classical ballets, "Swan Lake."

There were magical developments, leading local presenter Maure Aronson, executive director of World Music/CRASHarts, to enthuse in a recent interview, "Dance is very robust in Boston - experiencing a renaissance, if you like."

But there was also a cold, dark side to the year, with midsize local troupes not so much drowning, like the Swan Queen and her lover, as frantically treading, well, air. "My image was a Bugs Bunny character running off the cliff and hovering and waiting to see if the Boston funding scene would come up and meet us and support us," said Snappy Dance Theater artistic director Martha Mason recently. "But the foundations just don't seem to care."

The year began auspiciously in January, at the Institute of Contemporary Art's glowing new building. That's when CRASHarts kicked off a series of dance performances in the ICA's new theater, with its walls of glass framing Boston Harbor. Choreographer Stephen Petronio's ricocheting yet tender "BLOOM" burst onstage in the theater's first full concert. Other odysseys of the imagination there included Aszure Barton's roiling "Les Chambres des Jacques," performed by Les Ballet Jazz de Montreal, in Boston for the first time in 20 years, and the Bebe Miller Company's dusky multimedia "Landing/Place," Miller's treatise on the now-grounding, now-disorienting role of locale in our lives.

All told, says Aronson, his organization saw its audiences for dance jump, on average, from 65 percent capacity in 2006 to 81 percent capacity for 2007. Total dance ticket sales rose from 11,003 in 2006 to 13,886 in 2007.

On the other side of the Harbor - way on the other side - Boston Ballet was living a fantasy of its own, in Spain. This summer the troupe, led by artistic director Mikko Nissinen, toured abroad for the first time since 1991, performing in seven festivals around the country over a six-week period, to enthusiastic reviews and often sold-out houses. It presented two programs: "Classic Balanchine," including the elegiac "Serenade," Balanchine's first work choreographed in the United States, and August Bournonville's version of "La Sylphide," the quintessential Romantic ballet whose authenticity was assured by the exquisite staging of Sorella Englund, a former principal with the Royal Danish Ballet.

Boston audiences, too, had a chance to see both of these impeccably danced programs, as well as Maina Gielgud's elegantly pared-down production of "Giselle." It's been six years since Gielgud's abrupt resignation as incoming artistic director of the Boston Ballet, and her strengths as a choreographer will far outlive that controversial blip in her career. Her "Giselle" shone, limning in stark detail the mid-19th-century classic's themes of betrayal and the redemptive power of romantic love.

Yet in dance, aesthetic triumph - even on an international scale - doesn't necessarily mean money in the bank. As the Globe reported this month, Boston Ballet ended its most recent fiscal year in the red, with an \$800,000 deficit.

Celebrity Series of Boston presented a strong dance program in 2007, including Belmont-bred Sean Curran's heart-stopping "St. Petersburg Waltz" and Paul Taylor's at turns furious and melancholic "Lines of Loss." But the absence of an international ballet company such as the Kirov on the roster was a stark reminder that the 69-year-old organization had pushed through its first year with neither a title sponsor nor the dance partnership it had kept for five years with the Citi Performing Arts Center, formerly the Wang Center for the Performing Arts.

Across the river in Cambridge, Jose Mateo Ballet Theatre enjoyed a string of successes. In the spring, Mateo went out on a limb, premiering his first full-length repertory ballet, "Salome Dances for Peace," a sprawling three-act piece inspired by Terry Riley's charged minimalist score for strings. This winter, the group's "Nutcracker" ticket sales are up by 40 percent over last year. But the big news may be that the company received a \$100,000 grant from the Paul and

Phyllis Fireman Charitable Foundation to fund the capital expenses in the first phase of an ambitious new initiative: Mateo's Dance for World Community, a five-pronged extravaganza comprising a website, festival, conference, publication, and youth programs. The project aims to build collaborations between the dance community and groups working on campaigns involving the environment, health care, education, and human rights.

The Boston Dance Alliance, headed by Ruth Birnberg since 2005, was also thrilled to receive its first National Endowment for the Arts grant - \$10,000 that kicks in next month - to advance audience development. Under Birnberg's leadership, the organization has quadrupled its budget, to \$250,000, and increased its membership by 50 percent.

Yet the changing status of two major home-grown contemporary-dance troupes, Snappy Dance and the Bennett Dance Company, cast a long, Odile-like shadow on the city's dance scene. In late spring, for its 10th anniversary celebration, Snappy Dance combined its edgy acrobatic vocabulary with computer-generated animations to present "String Beings" for 13 nights at the Boston Center for the Arts' Virginia Wimberley Theatre - an unheard-of run for such a company in this town. Copresented by CRASHArts, the show drew an audience of 3,500, says Snappy executive director Jurgen Weiss. Yet with all but one of its 30-plus grant applications turned down, artistic director Mason must shift to a lower gear: transitioning Snappy from a full-time company to one that works on a project-by-project basis.

Christine Bennett, also choreographing in Boston for 10 years, rang a similar knell for her troupe. In October, she announced her resignation as artistic director of her company, whose future remains uncertain. "In the past six years, my shift toward administrative and management tasks has hindered my ability to create new dances," she wrote to the dance community in October.

To me, she was more blunt: "I was tired of wearing all these hats," she said. "Had I been able to see the light at the end of the tunnel - the ability to hire a managing director - I might have kept going. But the funding is just not there for a managing director for companies with budgets of under \$250,000 a year." ■

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DANCE REVIEW

The Boston Globe

'Salome' confronts a world of challenges

By Karen Campbell, Globe Correspondent | May 2, 2007

CAMBRIDGE -- Over the past two decades, Jose Mateo has created more than 80 original ballets for his company. But his new "Salome Dances for Peace," given its world premiere over the weekend, is the choreographer's first full-length repertory ballet, and boy, did he set himself a challenge.

The three-act ballet was inspired by and draws its music from Terry Riley's landmark score of the same name. An epic set of five string quartets, Riley's work features quixotic episodes that shift from spare modal meanderings to propulsive, rhythmically charged minimalism. With such subtitles as "Echoes of Primordial Time" and melodies tinged with world-music influences, Riley's work loosely suggests an enchantress whose seductive dancing persuades global leaders to come to peaceful terms.

In his program notes, Mateo writes about an implicit story in which Salome exercises her power over the authorities of a mythical church and state, but this never quite gels onstage. The ideas aren't convincingly portrayed, characters are never fleshed out, and the narrative through line is unclear.

As Mateo acknowledges, "The ballet is ultimately about dance." And that's the most effective lens through which to view the work. The ballet is woven throughout with gorgeous imagery, and the choreography features some of Mateo's most adventurous movement, inventive without being contrived. Aside from the contextual ambiguity, the ballet's only real weakness is Mateo's tendency to try to visually match the textural complexity of Riley's music, resulting in a messy blur of entrances and exits. I longed to see movement settle into more fully developed dances.

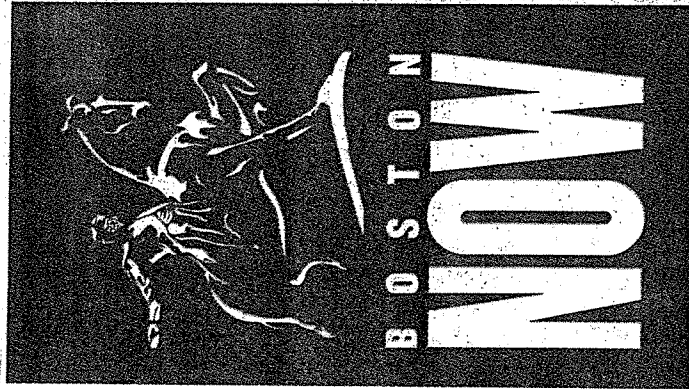
Mateo's "new classicism" combines a traditional ballet-based technique with the fluidity and edge of contemporary dance, and his dancers handle it beautifully. He favors long, sweeping lines and vivid floor patterns that catch the eye yet defy expectation. Act I's breathtaking final tableau is like a slow ly turning pinwheel, dancers peeling off with each rotation as Noah Kopp, cast as a kind of Mercury-like messenger, revolves in place. An inspired touch is casting Salome as two characters. The exquisitely muscular Sybil Watkins in a light leotard and the lithe Elisabeth Scherer in a dark leotard represent the duality inherent in one psyche.

While the first two acts are fairly cool in tone, the third features some of the most exuberant choreography in the Mateo canon, and the dancers perform with visible delight. Mateo fills the uneven meters of Riley's surging Celtic-flavored music with a lively group romp combining flexed footsteps with quick backward flicks of the legs and toe-kick punctuations. All smiles, the dancers step, skip, and sidle. They breeze through brilliant turns; balances playfully wiggle forward and back.

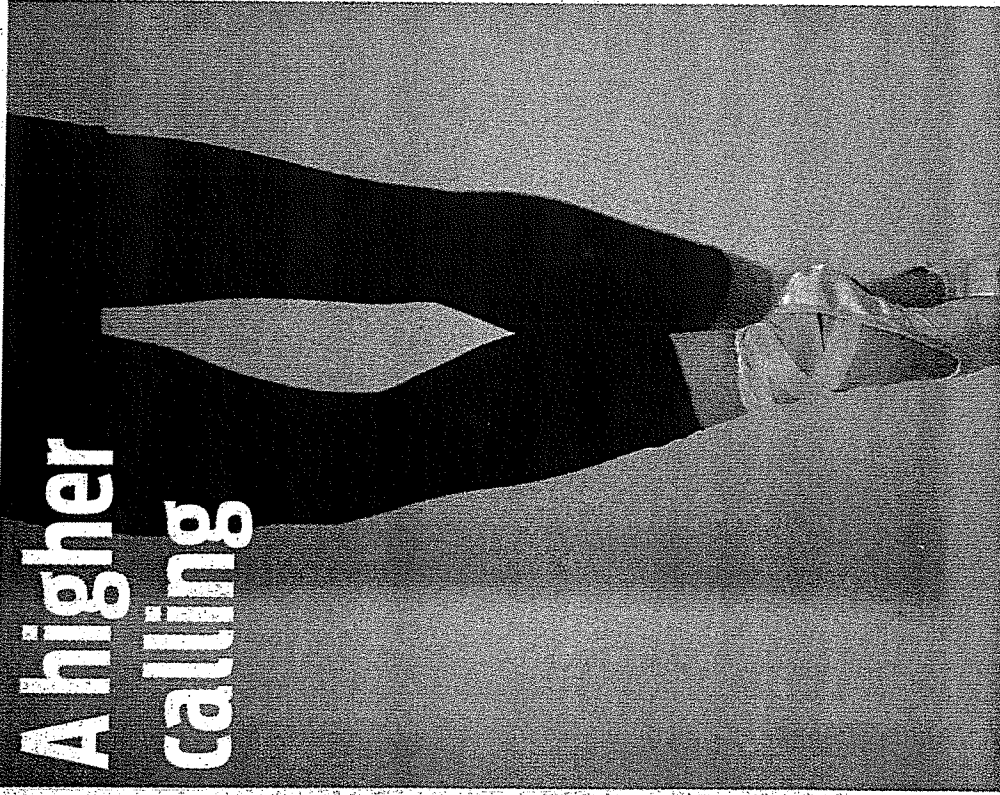
Toward the end, the effervescent flow of the revelry is interrupted by the return of the two Salomes, but even they seem to warm slightly to the occasion, their formality softened by a more fluid sense of suspension and release. And though the act is once again subverted a bit by all the comings and goings, the rush of bodies here begins to accumulate some momentum, ending in a final circle dance that soars toward ecstasy just as the lights go out. ■

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Entertainment



A higher calling



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Jose Mateo's modern perspective on "Salomé"

BY ELIZABETH FOX
BostonNOW Correspondent

Something new is spilling out of the walls of a church in Harvard Square. It's not religion, but ballet — and it's so new that no one knows what it's all about — not even the dancers.

The José Mateo Ballet Theatre is in rehearsal for its new full-length ballet, "Salomé Dances for Peace," which premieres April 27th. While the technique is classical, Mateo looks at ballet from a modern perspective, playing with seduction, power, peace, and destruction by throwing out many of the boundaries found in traditional ballet.

"More contemporary audiences want to see theater that's more reflective of their own experiences," said Mateo during a break in rehearsal. Sitting in an old church pew back stage (the on-stage pews have long since been removed), he revealed his method — and madness — in producing his first original full-length production in years.

"This particular ballet is about...trying to reconcile

some of the opposing feelings and opposing tendencies that we all experience within ourselves." Perhaps this is why

Jose Mateo Ballet Theatre
presents "Salomé
Dances for Peace"
Where: The Sanctuary
Theatre, Harvard Square
When: April 27 — May 5
ballettheatre.org

he is choreographing the ballet without telling the dancers their characters or the plot.

Sybil Watkins, a 29-year-old principal dancer from Burlington, Vt., explained Mateo does this so the dancers "can just push the energy out there, make mistakes and edit along the way," allowing them to explore and play with their characters.

Mateo's technique is very personal and The Sanctuary Theater is the perfect setting. The cabaret-style seating puts the audience on the same floor as the dancers. This tangible closeness, combined with the contemporary theme and choreography, allows for a truly relevant and evocative experience.

April 3, 2007

Dear Previous Ticket Buyer,

José Mateo Ballet Theatre is counting down to our second spring program, *Salomé Dances for Peace*, which opens on April 20. After a sold-out run of the first program, *Three Mateo Classics*, I don't want you to miss this highly anticipated premiere event.

Set to Terry Riley's innovative and dynamic score, *Salomé Dances for Peace* is Mr. Mateo's first full-length repertory ballet, and an event not to be missed. As Mr. Mateo recently commented himself, "...I am truly excited about the premiere of *Salomé Dances for Peace*, based on Terry Riley's musical model of weaving multiple styles and mythological themes into a mystical journey that I feel challenged to express in dance terms."

Theodore Bale, one of Boston's leading dance critics, concurs that this is the dance event of the spring. His recent review of *Three Mateo Classics* in *The Cambridge Chronicle* states, "*This is a confident, stunning program from a company that appears to be in its prime... the company continues its season with another program which features a highly anticipated premiere set to Terry Riley's thrilling Salomé Dances for Peace.*"

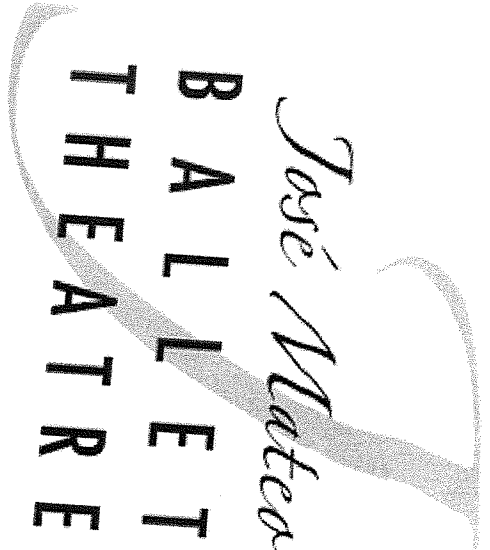
If you have not ordered your tickets, it's not too late! Call (617) 354-7467, order online at www.BalletTheatre.org, or use the enclosed order form. We hope you will join us for this very special performance.

I look forward to seeing you at the ballet.

Sincerely,

Scott Fraser

Managing Director

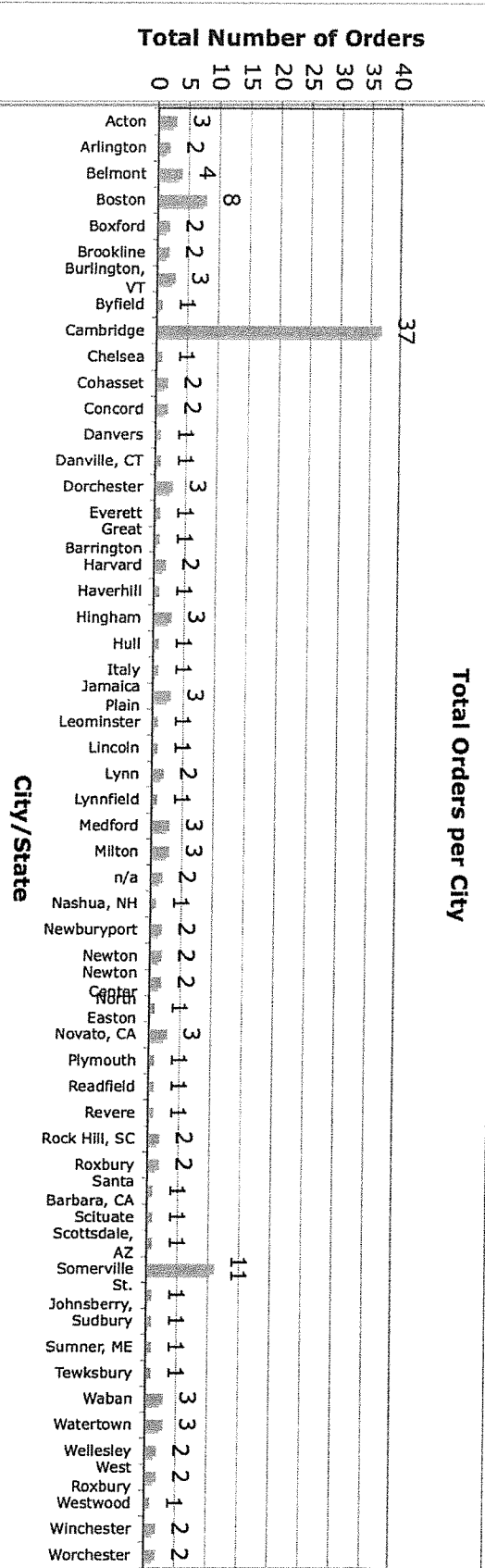


José Matos
B A L L E T
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SALOME DANCES FOR PEACE
TICKET BUYER STATISTICS

SPRING 2007

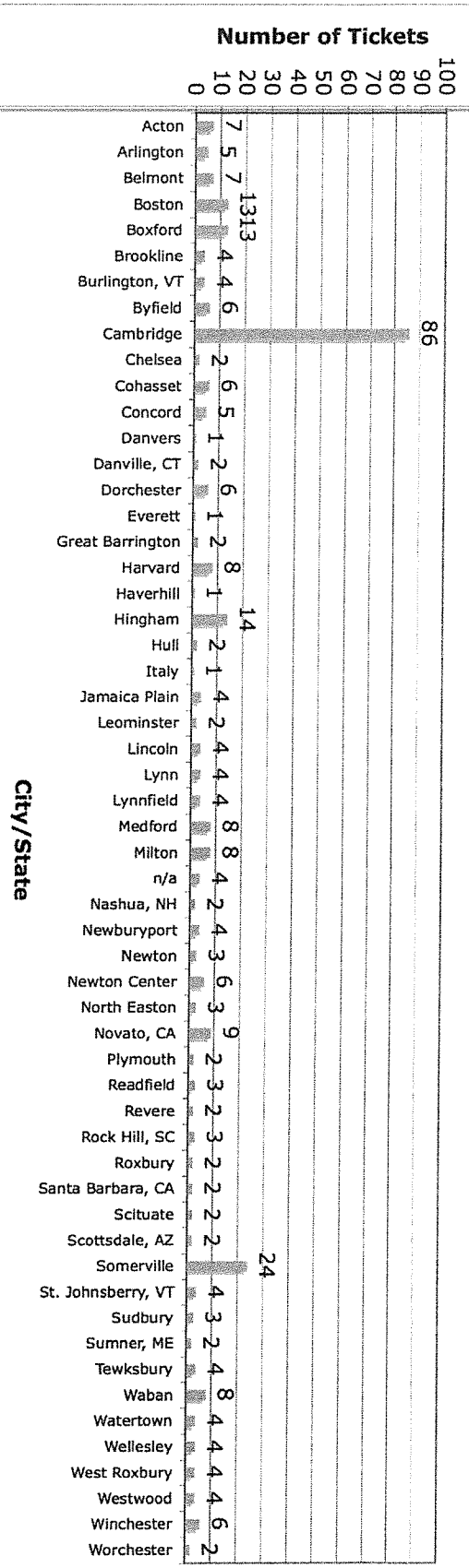
NUMBER OF TICKET ORDERS PER CITY/TOWN



CITY	# OF ORDERS	CITY	# OF ORDERS	CITY	# OF ORDERS
Acton	3	Hingham	3	Revere	1
Arlington	2	Hull	1	Rock Hill, SC	2
Belmont	4	Italy	1	Roxbury	2
Boston	8	Jamaica Plain	3	Santa Barbara, CA	1
Boxford	2	Leominster	1	Scituate	1
Brookline	2	Lincoln	1	Scottsdale, AZ	1
Burlington, VT	3	Lynn	2	Somerville	1
Byfield	1	Lynnfield	1	St. Johnsbury, VT	1
Cambridge	37	Medford	3	Sudbury	1
Chelsea	1	Milton	3	Sumner, ME	1
Cohasset	2	n/a	2	Tewksbury	1
Concord	2	Nashua, NH	1	Waban	3
Danvers	1	Newburyport	2	Watertown	3
Danville, CT	1	Newton	2	Wellesley	2
Dorchester	3	Newton Center	2	West Roxbury	2
Everett	1	North Easton	1	Westwood	1
Great Barrington	1	Novato, CA	3	Winchester	2
Harvard	2	Plymouth	1	Worcester	2
Haverhill	1	Readfield	1		

TOTAL NUMBER OF TICKETS SOLD PER CITY/TOWN

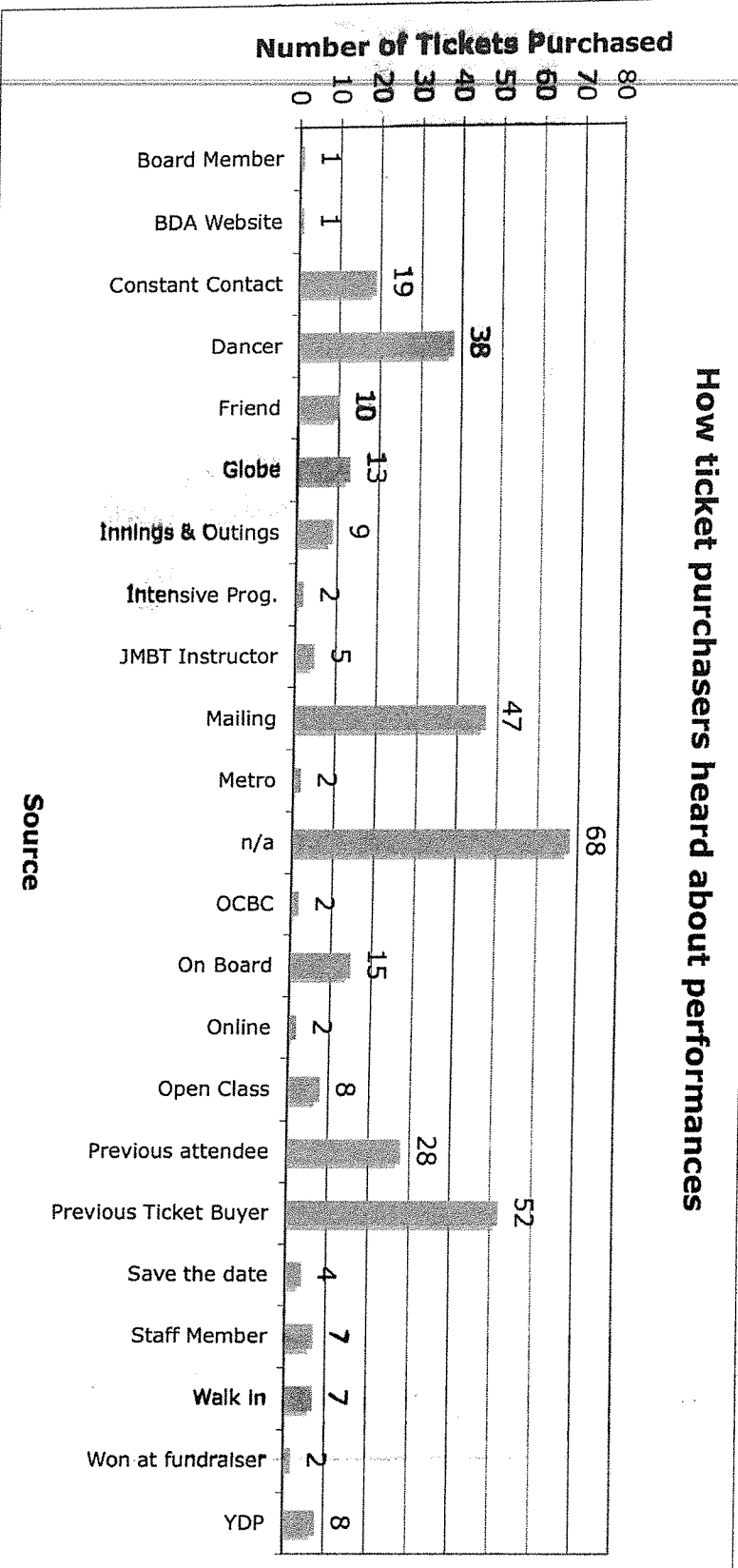
Total Tickets per City



CITY	# OF TICKETS	CITY	# OF TICKETS	CITY	# OF TICKETS
Acton	7	Hingham	14	Revere	2
Arlington	5	Hull	2	Rock Hill, SC	3
Belmont	7	Italy	1	Roxbury	2
Boston	13	Jamaica Plain	4	Santa Barbara, CA	2
Boxford	13	Leominster	2	Scituate	2
Brookline	4	Lincoln	4	Scottsdale, AZ	2
Burlington, VT	4	Lynn	4	Somerville	24
Byfield	6	Lynnfield	4	St. Johnsbury, VT	4
Cambridge	86	Medford	8	Sudbury	3
Chelsea	2	Milton	8	Sumner, ME	2
Cohasset	6	n/a	4	Tewksbury	4
Concord	5	Nashua, NH	2	Waban	8
Danvers	1	Newburyport	4	Watertown	4
Danville, CT	2	Newton	3	Wellesley	4
Dorchester	6	Newton Center	6	West Roxbury	4
Everett	1	North Easton	3	Westwood	4
Great Barrington	2	Novato, CA	9	Winchester	6
Harvard	8	Plymouth	2	Worcester	2
Haverhill	1	Readfield	3		

HOW PURCHASERS HEARD ABOUT PERFORMANCES

How ticket purchasers heard about performances

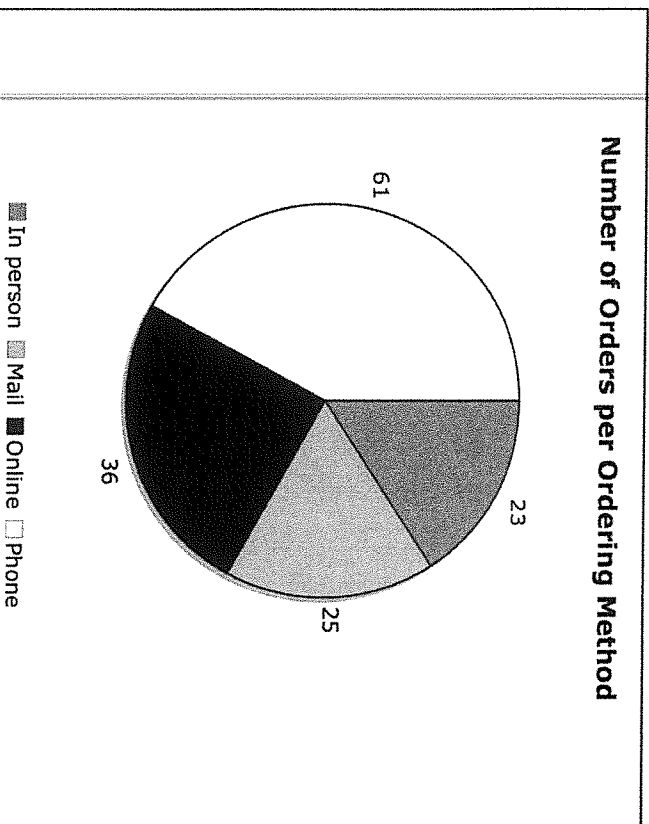


HOW HEARD	# OF TICKETS	HOW HEARD	# OF TICKETS
Board Member	1	n/a	68
BDA Website	1	OCBC	2
Constant Contact	19	On Board	15
Dancer	38	Online	2
Friend	10	Open Class	8
Globe	13	Previous attendee	28
Innings & Outings	9	Previous Ticket Buyer	52
Intensive Program	2	Save the date	4
JMBT Instructor	5	Staff Member	7
Mailing	47	Walk in	7
Metro	2	Won at fundraiser	2
Board Member	1	YDP	8

Please note that some purchasers noted more than one source

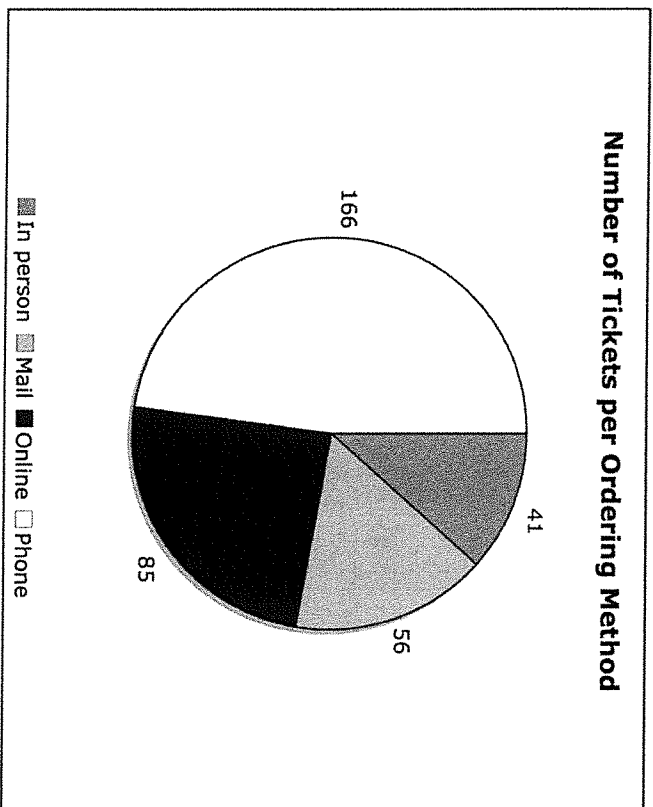
TICKET PURCHASING METHODS

Number of Orders per Ordering Method



Ordering Method	Number of Orders	% of Total Orders
In person	41	12%
Mail	56	16%
Online	85	24%
Phone	166	48%
TOTAL	348	100%

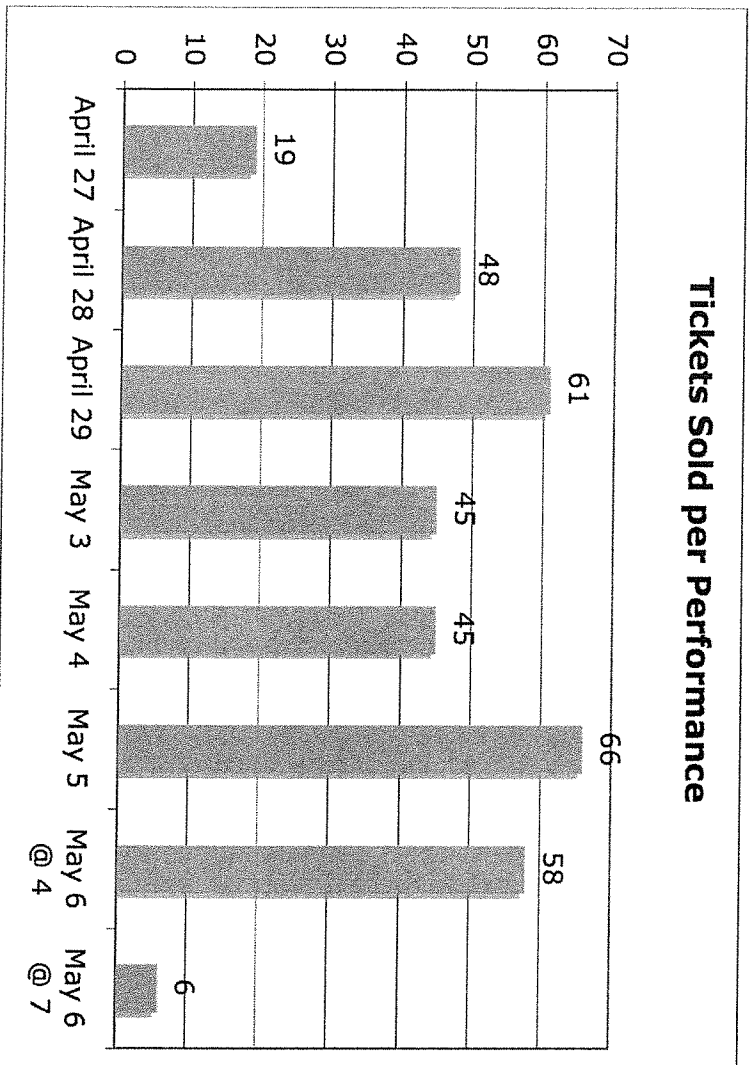
Number of Tickets per Ordering Method



Ordering Method	Number of Tickets	% of Total Tickets
In person	23	16%
Mail	25	17%
Online	36	25%
Phone	61	42%
TOTAL	145	100%

TICKETS PURCHASED PER PERFORMANCE

Tickets Sold per Performance



PERFORMANCE DATE	# OF TICKETS PURCHASED
April 27	19
April 28	48
April 29	61
May 3	45
May 4	45
May 5	66
May 6 @ 4	58
May 6 @ 7	6

Handwritten calculations at the bottom of the page, including a total of 354 enclosed in a box. The calculations appear to be a sum of the ticket counts from the table above:

$$\begin{array}{r}
 19 \\
 48 \\
 61 \\
 45 \\
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 58 \\
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 354
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