



BAHIYAH SAYYED-GAINES

JERRY MITCHELL

TAMIEGA MCCLOUD

TARYN KASCHOCK

VERONIKA PART

CHRISTOPHER HAMPSON

JAMIE FARQUHAR

JOHANNES WIELAND

THE FOUNDRY

SDUDUZO KA-MBILI

MISTY COPELAND

DIANE COBURN BRUNING

NARRATIVE BALLETS

JUSTIN JONES AND CHRIS YON

LES BALLETS JAZZ DE MONTRÉAL

DAISUKE TAKEUCHI

HENRI OGUIKE

RUBEN MARTIN

CARRIE IMLER

CITYDANCE ENSEMBLE

IRINA GOLUB

JOSÉ MATEO

ALEXANDRA ANSANELLI

AMANDA MILLER

GUILLAUME CÔTÉ

25 TO WATCH

Each new year, *Dance Magazine* welcomes readers with a tempting array of dance delectables: twenty-five dancers, companies, choreographers, or trends that we believe will make you sit up and take notice in the coming months. □ We're often asked how we select those who grace our pages each January. Choosing so few out of the myriad of talent that commands our attention daily is frustrating at best. We rely on dance writers and critics (no, not artistic directors and press agents) scattered around the globe to send us nominations, and from that group, we select twenty-five who represent the diversity of the dance community. Is the list inclusive? No. Is it subjective? You bet. But we promise that someone or something in this group will make you open your eyes, catch your breath, or wipe away tears. □ Here they are: 2003's 25 to Watch. It's a new year. Go see some dance.

—Cheryl Ossola, Special Section Editor, 25 to Watch

DANCE

JANUARY 2003

25 TO
WATCH

JOSÉ MATEO WITH
DOROTHEA GARLAND

JOSÉ MATEO
Taking On
Boston

BY IRIS FANGER

José Mateo is artistic director, principal teacher, and choreographer for José Mateo's Ballet Theatre, a school and performing company now based in an old church in Cambridge, Massachusetts. The 51-year-old choreographer is not new to the region, nor does he have a conventional ballet background—he started dancing as an undergraduate at Princeton University. But he has something the other game in town does not: himself as resident choreographer, crafting ballets perfectly suited to the troupe of professional dancers he grooms with care. Mateo had the chutzpah to take on the Boston Ballet, for years mounting his own version of *The Nutcracker* down Tremont Street from the larger company's production. Now, with his new high-ceilinged, Gothic-arched home, look for Mateo to attract an even larger circle of fans for his ambitious works (most of them set to classical music), which are beautifully evocative in mood and tone. The company next performs March 14–April 12.

www.ballettheatre.org

Longtime DANCE MAGAZINE contributor Iris Fanger writes about theater and dance for many publications, including the Boston Phoenix and the Christian Science Monitor.