

LA NOCHE: Joyce Theater, 2008

Lori Ortiz of ExploreDance.com: “Primal, athletic movement, music by Miguel Frasconi and Silvestre Revueltas, and the dancers’ brilliant energy and feeling complete this short, sharp narrative. Torres’s performance is especially heartfelt. Ballet needs DeAngelo.” And this from Lisa Jo Sagolla of *Backstage*: “The sexy program of eight lively ballets...included only three works of choreographic interest. The premiere of a work in progress about evil spirits preying on an innocent loving couple.... *La Noche*...conjures a gritty, non-classical aesthetic, as the choreography allows funky Latin hip moves and torso isolations to infiltrate the ballet vocabulary in a pleasingly wayward fashion.”

PARADISE RE-VISTED: Ballet de Monterrey, 2005

....(translation) Founding Artistic Director of Ballet de Monterrey re-creates her *Paradise* to an evening more stunning version than the original. To music of Yanni, the stage is alive with amazing movements and dramatic story. Ms. DeAngelo’s integration of Street Dancers adds a different touch than before when Mr. Wiggles was the star. The mix of forms works even better. Bravo to Ballet de Monterrey for having Ann Marie DeAngelo return!

Carla Brava, El Norte

A GLIMPSE 2: Ballet NY, 2004

Two other pieces also concerned turmoil, Ann Marie DeAngelo based “A Glimpse” on “Mademoiselle de Maupin”, a novel by Theophile Gautier, the 19th-century French novelist and poet who also helped devise the scenario for the ballet Giselle. The novel and the ballet tell how the poet and his mistress are both attracted to a handsome youth, who is really a woman, Mademoiselle de Maupin, in disguise. The ballet, which received its company premiere, is a condensed version of a longer work created in 1992. The taped accompaniment combines Liszt with music by a group called Enigma, in which solemn chanting rises above pounding rock rhythms. The choreography throbs with passion...

Jack Anderson, New York Times

THE BELL WITCH: Nashville Ballet, 2003

Ann Marie DeAngelo’s *The Bell Witch* is a grand entertainment with a Copland-like score by Nashville composer Conni Ellisor incorporating folk songs by J.C. Brown. DeAngelo tells the tale of the Bell family “witch,” who murders the head of that family and prevents a marriage, with full use of the classical vocabulary...and at one point militia men who break into, well, break-dancing, all put together with a craft that shows character and tells the story.

DanceMagazine, Martha Ullman West

The Bell Witch, choreographer Ann Marie DeAngelo and Nashville composer Conni Ellisor’s fresh and funny take on the local legend of a spirit bedeviling a Tennessee farm family in the early 1800’s is clearly meant as a romp. Complete with deliberately hokey special effects and witty 3-D sequences, the piece is an unabashed crowd-pleaser whose primary goal is simply to entertain. DeAngelo’s collaboration with Ellisor has some of the flair of Martha Graham’s work with Aaron Copeland on “Appalachian Spring” integrating a wide variety of classical, modern,

and folk movement styles into a seamless whole. *The Bell Witch* is a perfect example of the unfettered genius that can be generated when artists get together without the burden of high seriousness weighing them down. It's delicious and destined for repeat business at dance companies across the United States, especially around Halloween.

The Tennesian, Kevin Nance

WALK ON: Nevada Ballet Theater, 2003

Next time you want to bring down the house, leave those classical moves at the door and glide, run and strut, add some hip hop steps and a bit of break-dancing, move to in-your-face music and the result will be one of the loudest and longest standing ovations you ever received. "Walk On" is danced to music of Richard Rodgers and choreographed by Ann Marie DeAngelo...she now choreographs works that are edgy, abrupt, sometimes disturbing, sometimes eye-popping but always involving...

Julia Osborne, LV Review

GHOST TOWN RE-VISITED: "Shall We Dance" Gala, 2002

.....'Ghost Town' came to life in an excerpt from a new version choreographed by Ms. DeAngelo for the Ohio Ballet in Akron...

Anna Kisselgoff, New York Times

A GLIMPSE: Oregon Ballet Theatre, 2001

"Ann Marie DeAngelo, former Joffrey associate artistic director, revealed the evening's highest ambition with A GLIMPSE, inspired by Theophile Gautier's 1835 novel 'Mademoiselle de Maupin'...DeAngelo's world rocks back and forth from now to Gautier's time, mixing pure dance with spoken drama....Gautier himself is a character, as are the characters in his novel, and together they explore his aesthetic proposition: 'Nothing is really beautiful unless it is useless'. DeAngelo shrewdly exploits Matthew Boyes' and Anne Mueller's comic skills, and gets a fine, slinky performance from Kristin Bacon as a voracious androgyne..."

Bob Hicks, The Oregonian

NIKI NANA(We Are One) - Pittsburgh Ballet, First Night 2000:

"...a glitzy concoction of dance forms- erupted with enough populist appeal to have an extended shelf life. The brief ensemble work for 13 women, clad in boldly decorated leotards, pulsated to a relentless Yanni score, amid the fabric of constant motion were isolated "showstoppers"

BLACKBERRY WINTER: Ohio Ballet, 2000:

" The 18-minutes ballet in three movements explores the journey from pain and resistance to acceptance and reconciliation. It combines elements of street dancing and gymnastics with classical ballet...."

Roy Berko, The Times Newspapers

BLACKBERRY WINTER: Ballet Pacifica, October 1999

"DeAngelo responded with a layered, textured, very contemporary ballet. Though it had no direct story line, BLACKBERRY WINTER nonetheless possessed an emotional potency. It was

easy to feel her suggestions of love and death. The choreographer purposely chose to blend dance styles, combining classical technique (some women in pointe shoes, others not), break dancing and steps with a jazz-modern flavor."

Laura Bleiberg, Orange County Register

SUSPENDED DISBELIEF: DanceGalaxy, 2000:

"...the excerpt from her new SUSPENDED DISBELIEF, to music by Conni Ellisor, is a stormy duet danced to the hilt by Adriana Jacinto and Thaddeus Davis, a guest from Donald Byrd/The Group...."

Jennifer Dunning, The New York Times

STRINGS: Career Transitions for Dancers Gala, 1999:

"...Highlights included 'Strings', a dazzlingly cool solo for Rhasta Thomas...."

DanceMagazine

CRISIS: Connecticut Ballet, Spring 1999:

"...This reviewer remembers seeing DeAngelo on a Midwest tour just after she joined Joffrey in 1973. She was a small and precise dancer with an explosive energy big enough to fill any theater she encountered. She brings this same energy to her choreography today, partnered with a maturity that provides depth in movement and statement..."

Cindy Shumate, Stamford

KALI MA: The Joffrey Ballet of Chicago, 1997:

"...combining elements of story theater with both funky rhythms and the classical a cappella Oriana Singers, DeAngelo's fable of death and creation is crammed with ideas....its a keeper..."

Andrew Patner, Chicago Sun Times

LEGENDS: Joffrey Ballet of Chicago, 1996

"The only section of LEGENDS that really grabbed me by the lapels was "Stay With Me", a duet by Joffrey associate director Ann Marie DeAngelo set to a concert version of the song by Bette Midler. Riveting in their violence and sexuality, Maia Wilkins and Adam Sklute maintained a fine balance between abandon and classical control, literally throwing themselves at and away from each other."

LEGENDS: The Joffrey Ballet "The only section of **Legends** that really grabbed me by the lapels was "Stay With Me", a duet by Joffrey Associate Director Ann Marie DeAngelo, set to a concert version of the song by Bette Midler. The dancers were riveting in their violence and sexuality...a fine balance between abandon and classical control."

Laura Molzahn, Dance Magazine

OUT OF SILENCE: National Ballet of Cuba, 1990

"...A spectacle that cheers and pleases with its sense of contemporary dynamics...Ann Marie DeAngelo is the surprise, the euphoria, the spontaneous element, her vitality and technique astonishes..."

Toni Panera, Grando

CONCERTO FOR ELVIS: Long Beach Ballet, 1988

"...There's the passionate, swollen, sunshiny Broadway musical score that pays tribute to Elvis. And there's the dark, agitating, complicated drama of DeAngelo's ballet that questions Elvis..."

Sasha Anawalt, LA Harold Examiner

MIDLER MEDLEY: Ballet D'Angelo, 1984

"...Ann Marie DeAngelo turns out to be a surprisingly experimental choreographer. She brought great excitement to the International Ballet Festival in Havana with the creation of her work MIDLER MEDLEY. In this ballet DeAngelo combines the elements of classical ballet with her own vocabulary of natural human movement. Through superb usage of acrobatic technique, she penetrates a world of shattering solitude that is strung together through the prose of the Midler songs. DeAngelo and her dancers point to what could well be converted into a new dance language; a classically oriented technique that accepts atmospheres, attitudes, expressions of film and musical comedy, and the happening of contemporary theatre..."

Alberto Dalal, Rivistas de Revista

IN KAZMIDITY: Joffrey II Dancers, 1984

"The Joffrey II sailed through Ann Marie DeAngelo's IN KAZMIDITY providing a comic end to this well-balanced program. Miss DeAngelo, a former member of the Joffrey senior company, has always danced as if she had something up her sleeve. IN KAZMIDITY takes a look at a feminist kingdom inhabited by the souls of unfulfilled ballerinas who prey on mortal youths, capturing them for partners. Set to Leo Delibes 'Sylvia', the ultimate in joyous ballet bombast, IN KAZMIDITY has its cake and crams it down, licking its fingers greedily as it goes. Miss DeAngelo sends up 19th century ballet with sylphs and quotes from Giselle, but this is solid choreography that is persuasively, and most enjoyable, of the Romantic era."

Jennifer Dunning, New York Times

WORK 6: Contemporary Ballet 1981

The world premier of "Work 6" by Ann Marie DeAngeloto Prokofiev's Concerto No. 5 turned out to be a smashing show-piece for Miss DeAngelo's magnificent technique. She brought the house down and she was seconded ably by Mr. Levinson and Jeffrey Sherwood, representing seemingly two different aspects of love.

Anna Kisselgoff, New York Times

LA GRAND FAUX PAS 1980

"Of the original material, quite the best was "La Grande Faux Pas" a wonderful spoof of ballet practice room manners much in the vein of a Jerry Robbins' humorous essays. The *premiere danseur* was too busy combing his hair and losing his contact lenses to bother partnering the ballerina, who was a sloppy mess with 14 torn sweaters getting in her way and constantly losing her shoes. A gem dances by choreography Ann Marie DeAngelo, and matinee idol Phillip Jerry.

Barton Wimble, The NY Daily News

