ASBURY PARK DANCE FESTIVAL
AN EVENING OF DANCE IN SUPPORT OF ARTS ED NJ
We Move You
We believe in the power of dance to move and inspire a community.

APDF CO-FOUNDERS
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LAURA HALZACK
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**Cunningham Centennial Solos: Asbury Park**

Choreography: **Merce Cunningham**  
Music: John King, *100tone-candles*  
Specially arranged for APDF by Andrea Weber  
Costumes: Reid Bartelme & Harriet Jung  
Dancers: **Erin Dowd, Tamisha Guy, Burr Johnson**

**Lora**

Choreography: **Yannick Lebrun**  
Music: Mpho Sebina (“Lora”)  
Costume: Jermaine Terry  
Dancer: **Aleisha Walker**

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**[a word from APDF co-founders]**

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**Spectre-1914**

Choreography and Costume Design: **Martha Graham**  
Music: Wallingford Riegger  
Set Design: **Isamu Noguchi**  
Original Lighting: Jean Rosenthal  
Lighting for Reconstruction: Steven L. Shelley  
Premiere: December 20, 1936, Guild Theatre, New York City

*Chronicle does not attempt to show the actualities of war; rather, by evoking war’s images, it sets forth the fateful prelude to war, portrays the devastation of spirit which war leaves in its wake, and suggests an answer.*  
(Original program note, Guild Theatre 1936)

**Spectre-1914**  
Drums - Red Shroud - Lament  
Dancer: **Xin Ying**

*Spectre-1914 researched and reconstructed in 1994 by Terese Capucilli and Carol Fried from the film clips and Barbara Morgan photographs.*

**Confidencias (Excerpted from ODEON)**

Choreographed and Danced by **Ephrat "Bounce" Asherie**  
Music: Ernesto Nazareth | Recording by Ehud Asherie  
Costume: Mark Eric

*Confidencias, an excerpt of the full evening work entitled ODEON, was originally choreographed as a trio. This adaptation was specifically created for the Asbury Park Dance Festival.*

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**Seven Sonatas (Excerpt)**

Choreography: Alexei Ratmansky  
Staged by Stella Abrera  
Music: Domenico Scarlatti (“Sonata in F Minor, K. 281”), performed by Michael Scales  
Sound Editin: Thomas Kikta  
Costumes: Holly Hynes, courtesy of American Ballet Theatre  
Dancers: Cy Doherty and SunMi Park
Choreography: **Jamar Roberts**  
Music: David Watson  
Costume: Jamar Roberts  
Dancer: **Brandon Woolridge**

Co-commissioned by Asbury Park Dance Festival and Works & Process at the Guggenheim, the solo is a sketch from *A Chronicle of a Pivot at a Point in Time* which is commissioned by, and will premiere during the 2021-2022 season at Works & Process at the Guggenheim. Jamar wishes to thank Works and Process at the Guggenheim for their continuous support and championing of his work.

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**Balance of Power**

**Choreography:** **David Parsons**  
**Music:** "Balance of Power." Written and Performed by Giancarlo "GC" de Trizio  
Published by GrooveMusic (ASCAP)  
**Costume:** Barbara Erin Delo  
**Dancer:** **Zoey Anderson**

"Balance of Power" was generously commissioned by Linda Stocknoff

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**Penumbra**

**Choreography:** **Olivia Miranda**  
**Music:** Olafur Arnalds  
**Costumes:** Olivia Miranda  
**Dancers:** **Lindsay Jorgensen, Olivia Miranda**

Originally performed as part of AXCBT's "Three's A Crowd" (2021)

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**The Weeping Willow**

**Choreography:** **Kyle Abraham**  
**Music:** Pergolesi, Stabat Mater: I. Stabat Mater Dolorosa  
**Composer:** Giovanni Battista Pergolesi, Philippe Jaroussky, Jean Lezhneva  
**Dancer:** **Tamisha Guy**

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**Patch of Turf (excerpt)**

**Choreography:** **Samuel Pott**  
**Music:** Qasim Naqvi  
**Costumes:** Nimbus  
**Dancers:** LeighAnn Curd, Mika Greene, Victoria Santaguida, Aanyse Pettiford-Chandler

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**[a word from ARTS ED NJ]**

**MAURICE CHESTNUT & CHRIS BERGER**

**Music:** Stevie Wonder "Rocket Love" & Miles Davis "7 Steps to Heaven"  
**Dancer:** Maurice Chestnut | **Bass:** Chris Berger
TECHNICAL STAFF
DONALEE KATZ
JEAN WEST
COLIN BROWN

PHOTO/VIDEO
DANIEL MADOFF
ELYSE MERTZ
CHRIS BERGER (Bass) One of the most sought-after jazz bassists in New York City, Chris Berger started playing electric bass at the age of eleven. At the age of sixteen he discovered the acoustic bass and jazz. He played his first gigs in his native Dayton, Ohio. One year later enrolled in Bowling Green State University, where he studied both jazz and classical music. He received his most valuable musical training by working with the jazz musicians from the Toledo, Ohio area. After his formal studies Chris spent one year in Cleveland working with the highly regarded local tenor saxophonist Ernie Krivda and backing such visiting jazz artists as Joe Lovano, Jimmy Ponder, and Joe Williams. In 1993 he toured the United States, Europe, and Asia with legendary trumpeter Maynard Ferguson and His Big Band. He later recorded with Ferguson for the Concord Jazz Label. In 1994 Chris moved to New York City, where currently resides. Since then he has performed, toured, and recorded with such jazz luminaries as John Abercrombie, Chris move to New York City, where currently resides. Since then he has performed, toured, and recorded with such jazz luminaries as John Abercrombie, Chris move to New York City, where currently resides. Since then he has performed, toured, and recorded with such jazz luminaries as John Abercrombie, Chris move to New York City, where currently resides. Since then he has performed, toured, and recorded with such jazz luminaries as John Abercrombie, Chris move to New York City, where currently resides. Since then he has performed, toured, and recorded with such jazz luminaries as John Abercrombie, Joe Lovano, Mundell Lowe, Junior Mance, Dado Moroni, Mickey Roker, Jeff "Tain" Watts, Loston Harris, James Williams, Russell Malone, Eric Alexander, and Maria Schneider Big Band. Currently Chris is appearing with the Loston Harris Trio at the Carlyle Hotel in New York City. Weblinks: www.myspace.com/bergerbounce
MAURICE CHESTNUT (Dancer/Choreographer) Newark, NJ native, began dancing at the age of five, under the direction of Mr. Alfred Gallman. He became a professional dancer at the age of nine as an original member of the New Jersey Tap Ensemble under the direction of Ms. Deborah Mitchell. As one of tap's brightest young stars, he was featured on The Sally Jesse Raphael Show in the “My Kid's A Star” segment, where he proudly proclaimed that he loved to dance and would keep doing it “until I die”. He was a gold medalist in the NAACP Act-So competition and was crowned “Top Dog Performer” at The Apollo Theater. At the age of fourteen, the Newark Star-Ledger's arts reviewers named Maurice, “one of the twenty New Jersey faces to watch for in the new millennium”. In 2003, Maurice was recruited by tap master Savion Glover to join the national touring company of the Tony Award winning Bring in ‘da Noise, Bring in ‘da Funk. Maurice received critical favor in that role. He has continued to work with Savion as a member of his Improvography and Bare Soundz tours, as well as performing in productions such as Classical Savion, Tappin’ Into Monk, Invitation To The Dancer and on ABC-TV's Dancing With The Stars. Off-Broadway credits include Shades of Harlem, The Wiz, Bubbling Brown Sugar directed by George Faison at Atlanta's Fox Theater and Can I Hit That. Maurice has developed an impressive list of credits. In addition to performing with his own band, he is often invited to perform or tour as a special guest with such prominent jazz musicians as Christian McBride, Cyrus Chestnut and Thelonious Monk III. His high profile engagements have included the JVC Jazz Festival, the Playboy Jazz Festival, The Apollo Theater and Birdland, as well as appearances at Carnegie Hall and throughout Europe with the Geri Allen Trio. As a featured soloist and choreographer, Maurice skillfully uses these venues to further develop his signature style of “playing tap” as a “live instrument”. He seamlessly weaves complex dance steps to interplay with musical notes, creating a powerful and distinctive energy that resonates with his audiences. Inspired by such hoofing greats as the Nicholas Brothers and Jimmy Slyde, yet equally influenced by and connected to urban culture, Maurice Chestnut dances with truth, soul and power.

MERCE CUNNINGHAM (April 16, 1919-July 26, 2009) is widely considered to be one of the most important choreographers of all time. His approach to performance was groundbreaking in its ideological simplicity and physical complexity: he applied the idea that “a thing is just that thing” to choreography, embracing the notion that “if the dancer dances, everything is there.” Cunningham was born in Centralia, Washington, and attended the Cornish School in Seattle. There, he was introduced to the work of Martha Graham (he would later have a six-year tenure as a soloist with her company) and met John Cage, who would become the greatest influence on his practice, his closest collaborator, and his life partner until Cage's death in 1992. In 1948, Cunningham and Cage began a relationship with the famed experimental institution Black Mountain College, where Cunningham first formed a dance company to explore his conventional ideas. The Merce Cunningham Dance Company (originally called Merce Cunningham and Dance Company) would remain in continuous operation until 2011, with Cunningham as Artistic Director until his death in 2009. Over the course of his career, Cunningham choreographed 180 dances and over 700 Events. Across his 70-year career, Cunningham proposed a number of radical innovations to how movement and choreography are understood, and sought to find new ways to integrate technology and dance.

With long-term collaborations with artists like Robert Rauschenberg, Jasper Johns, Charles Atlas, and Elliot Caplan, Cunningham’s sphere of influence also extended deep into the visual arts world. Cunningham earned some of the highest honors bestowed in the arts, and his dances have been performed by groups including the Paris Opera Ballet, New York City Ballet, American Ballet Theatre, White Oak Dance Project, the Lyon Opera Ballet, Ballet am Rhein, and London’s Rambert.

LEIGHANN CURD (Dancer) received her BFA from the Boston Conservatory on the Anamarie Sarazin Scholarship. While there, she was featured in new works created by Luis Fuente, Gianni DiMarco, and Kathryn Posin, and she had the privilege of performing classic works by dance legends like Antony Tudor and Martha Graham. She has performed as a guest principal in Tony Williams’ Ballet Rox and Urban Nutcracker, with Opera Boston, and has done freelance work with XT Danscollective. From 2012-2014, Ms. Curd had the opportunity to study and perform abroad in London, UK. Ms. Curd is a founding member of the Brooklyn-based dance company Inclined Dance Project where she danced for 10 years and took on the role of Rehearsal Director during her final few seasons with the company. In the Fall 2017, Ms. Curd joined Nimbus2 and by the Spring of 2018 was promoted to the main Nimbus Dance Company. The 2020/2021 season is Ms. Curd’s 4th season with the company. During her time at Nimbus, Ms. Curd has had the pleasure of dancing lead roles in works choreographed by Artistic Director Samuel Pott, as well premiered works by Dawn Marie Bazemir, MSofia Nappi and Krista Stowe. Ms. Curd also works as the Costume Coordinator for the company and is a Teaching Artist and the Director of the Pre-Professional Program and Nimbus Youth Ensemble at The School of Nimbus.

CY DOHERTY (Dancer) began his formal training in Cary, NC. At 16, he moved to The HARID Conservatory and trained under Meelis Pakri. While there, he danced lead roles and received the Rudolf Nuruyev Award, inaugural Marcelo Gomes Scholarship and was a two-time winner of the Fred Lehman Award. After earning Top 12 in the 2015 Miami City Ballet’s National Auditions, Cy was offered a position with Ballet West II, where he performed lead roles. He also performed in Ballet West Company productions: Balanchine’s Jewels, Frederick Ashton’s Cinderella and Adam Sklute’s Swan Lake. Cy joined ABT Studio Company in September 2019.

ERIN DOWD (Dancer) originally from Livingston, NJ, has participated in 20+ workshops and showings with the Merce Cunningham Trust, including performances of “Crises” (Whitney Museum, NYC), “Springweather and People (Duet)” (Harris Theater, Chicago), and “Night of 100 Solos” (Los Angeles), as well as subsequent performances of these solos in continuation of Cunningham’s Centennial celebration. She has assisted Andrea Weber in staging Merce Cunningham’s “Secondhand” through the MCT Fellowship Program. Erin has performed with The Roxey Ballet Company, Bill Young/Colleen Thomas & Co., and Cornfield Dance. She is currently a freelance dancer and dance instructor at various dance institutions in New Jersey, as well as Co-Director of Dance at The Academy of St. Elizabeth (Convent Station, NJ).
MARTHA GRAHAM, named by TIME magazine as “Dancer of the Century” was as prolific as she was complex. Graham created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude. Her approach to dance and theater revolutionized the art form and her innovative physical vocabulary has irrevocably influenced dance worldwide. In 1926, Martha Graham founded her dance company and school. Her dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, and direct. The dance world was forever altered by Martha Graham’s vision, which has been and continues to be a source of inspiration for generations of dance and theatre artists. As an artist, Martha Graham conceived each new work in its entirety – dance, costumes, and music. During her 70 years of creating dances, Martha Graham collaborated with such artists as sculptor Isamu Noguchi; actor and director John Houseman; fashion designers Halston, Donna Karan and Calvin Klein; and renowned composers including Aaron Copland, Louis Horst (her mentor), Samuel Barber, William Schuman, Carlos Surinach, Norman Dello Joio, and Gian Carlo Menotti. Her company was the training ground for many future modern choreographers, including Merce Cunningham, Paul Taylor, and Twyla Tharp. Martha Graham’s uniquely American vision and creative genius earned her numerous honors and awards. In 1976, President Gerald R. Ford bestowed upon Martha Graham the United States’ highest civilian honor, The Presidential Medal of Freedom, and declared her a “national treasure,” making her the first dancer and choreographer to receive this honor. Another Presidential honor was awarded Martha Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States National Medal of Arts.

MIKA GREENE (Dancer) began dancing at the age of ten at a local studio under the direction of Carene Boersma. She received her BFA in Dance with a Modern Concentration from Marymount Manhattan College. While at Marymount, Mika had the opportunity to perform works by Robert Battle, Jacqulyn Buglis, Darrell Grand Moultrie, Andrea Miller, David Parker, and many others. This is her fourth year with the company. While at Nimbus Mika has been fortunate enough to perform works by Kristen Klein, Sofia Nappi, Dawn Marie Bazemore, and Artistic Director Sam Pott.

TAMISHA A. GUY (Dancer) a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management. In 2013, Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Dance Company shortly after. In 2016 Guy was selected as one of Dance Magazine’s Top 25 to Watch and also received the prestigious Princess Grace Award. In 2017, she was named one of the Best Dancer’s of the Year by Dance Europe. Tamisha currently dances with A.I.M, under the Artistic Direction of Kyle Abraham, and was formerly an Adjunct Professor at SUNY Purchase College and Western Washington University.

BURR JOHNSON (Dancer) has danced for John Jasperse Projects, Helen Simoneau Danse, Kimberly Bartosik/daela, and Shen Wei Dance Arts. His choreographic work has been presented through Movement Research, Dixon Place, Abrons Art Center, Danspace Project, The American Dance Festival, GIBNEY, and Works and Process at the Guggenheim. He has also worked for Marina Abramovič/Genchy, Walter Dundervill, Ryan McNamara, Boris Charmatz, Isabel Lewis, Nick Mauss, Peter Sellars, Christopher Williams, Bill Young, Jack Ferver, and the Merce Cunningham Trust. He has guest-taught at Henrico Center for the Arts, Philadelphia University of the Arts, the University of Utah, Salem College, MoMA PS1, Goucher College, Virginia Commonwealth University, UNC Greensboro, and The American Dance Festival. He has received artist residencies through New York Live Arts Studio Series, The Ellis-Beauregard Foundation, and Redtail Arts. He also works as a gardener with NYC-based company CF Gardens. (2020 Bessie Honoree, Outstanding Performer, Bartosik’s through the mirror of their eyes)

LINDSAY JORGENSEN (Dancer) has danced with Axelrod Contemporary Ballet Theater and Buglisi Dance Theatre since 2019. She graduated summa cum laude with an honorable mention in Dance from the Aliley/Fordham B.F.A. Dance Program, double majoring in Dance and English. She has performed choreography by Robert Battle, Jacqulyn Buglis, Gabrielle Lamb, and Patrick Delcroix. Lindsay’s choreography has been shown at Bell Works and Aliley Citygroup Theatre.

YANNICK LEBRUN (Choreographer) was born in Cayenne, French Guiana. He began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Aliley School as a scholarship student. He was named one of Dance Magazine’s “25 to Watch” in 2011, and, in 2013, France-Amériques magazine highlighted him as one of the 50 most talented French in the United States. In November 2016 Mr. Lebrun was a guest performer with The Royal Ballet in Wayne McGregor’s Chroma. In 2019 Mr Lebrun choreographed his first work for Aliley entitled Saa Magni Mr. Lebrun was a member of Aliley II and joined the Alvin Ailey American Dance Theater in 2008.

DEREK LOUIE (Cello) is a first year graduate student at the Juillard School, where he is under the tutelage of Clara Kim. Derek has given numerous performances including appearances at the Cathedral of Saint John the Divine, The Metropolitan Museum of Art, NPR’s From The Top and The Rising Stars Concert Series at the Great Mountains Festival in South Korea. He has been a prize winner in several international competitions. He has attended festivals around the world including the Verbier Festival Academy, Ravinia Steans Music Institute, Chigiana, and the Perlman Chamber Music Workshop. Derek is deeply committed to community outreach and for the past several years has been working to bring music to underrepresented audiences. Derek is a proud recipient of a Kovner Fellowship.

OLIVIA MIRANDA (Dancer/Choreographer) NJ native, graduated from Aliley/Fordham with a B.F.A. in Dance and English (2018). She began her professional career with Ballet Hispanico’s BHoros in 2016. She has performed works by Alvin Ailey, Paul Taylor, Annabelle Lopez Ochoa, Colby Damon, Graham Lustig, Blakeley White-McGuire, and Riccardo de Nigris; and has performed at Lincoln Center and the historic Apollo Theater. Olivia is a founding company artist of AXCBT, since the company’s inception in 2018, having performed leading roles such as Clara in AXCBT’s Nutcracker Rocks. She has presented choreographic works at Dixon Place, Aliley Citygroup Theatre, The Tank NYC, Rider University and Bell Works.

SUNMI PARK was born in South Korea and began ballet at age 10. She received ballet training at SunHwa Middle & High School of the Arts (2012-2016) and at Korea National Institute of Gifted Arts (2014-2016). She then entered Korea National University of Arts and graduated in August 2019, joining ABT Studio Company that fall. SunMi was awarded the First Prize at Moscow IBT (2017) and Youth America Grand Prix (2018).

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ALEXEI RATMANSKY (Choreographer/Artistic Director/Co-Founder) has enjoyed a remarkable career as a director, choreographer, performer, master teacher and producer. Raised in Kansas City, Parsons made it to New York at the age of 17 when he received a scholarship to the Alvin Ailey School. After Ailey, he became an understudy with the Paul Taylor Dance Company and then joined the company as a principal dancer. He stayed for eight years. During summers, he toured with MOMIX; he appeared with Mikhail Baryshnikov and Mark Morris in the first White Oak tour; and he launched his choreographic career by setting work on the Taylor Company and on the National Ballet of Canada, Hubbard Street Dance Chicago, Batshsheva Dance Company, and the Paris Opera Ballet.

After leaving the Taylor company, Parsons was a guest artist with New York City Ballet for four years before his artistic prowess led him to undertake such diverse projects as choreographing Aida at Arena di Verona and producing and co-choreographing Maria de Buenos Aires at the Skirball Center, as well as creating the choreography for Fool's Fire, a 1992 film directed by Julie Taymor. Perhaps one of his most thrilling assignments was choreographing and directing the dance elements for Times Square 2000, the 24-hour festivities in Times Square celebrating the turn of the Millennium. Since then, Parsons has participated in many projects, such as choreographing A Knight's Tale, a new musical theater work directed by John Caird, who previously directed the Broadway and West End productions of Les Misérables and the London National Theatre's production of Candida. Staged at Tokyo's iconic Imperial Theatre in summer 2018, the work featured Japanese pop stars.

In addition to the more than 75 works that has created for Parsons Dance, Parsons has received commissions from such companies as American Ballet Theatre, New York City Ballet, Alvin Ailey American Dance Theater, the American Dance Festival, Jacob's Pillow, the Spoleto Festival, and Het Muziektheater in Amsterdam, with his most recent from the Kansas City Ballet, whose staged his work A Play For Love in May 2019. Heralded by The New York Times as “one of the great movers of modern dance,” Parsons has received many accolades throughout his career, including three Choreography Fellowship Grants from the National Endowment of the Arts; the American Choreography Award; the Dance Magazine Award; a Howard Gilman Fellowship, and the Dance Masters of America Annual Award. In May 2018, he received the Capesto Award, one of the most prestigious awards in dance.

ANANYE PETTIFORD-CHANDLER: (Dancer) An alumnus of Rutgers University’s Mason Gross School of the Arts, Ms. Pettiford-Chandler has studied with prestige artists such as Brittany Engel-Adams, Blair Ritchie, Chien-Ying Wang, Randy James and many others and has performed works by Camille A. Brown, Yvonne Rainer, Martha Graham, Bill T. Jones, Darrell Moultrie, and Donna Uchizono. Ms. Pettiford-Chandler has performed with Ocampo-Wang Dance Company with whom she traveled the world, performing at the C-Map dance conference in Bacolod, Philippines 2017 and ICDC conference Beijing, China 2018. Ms. Pettiford-Chandler joined Nimbus2 in 2019. This is her first year as a company member.

SAMUEL POTT (Choreographer) founded Nimbus Dance in 2005 drawing on a deeply held personal belief in the value that the arts can play in bringing people and communities together. Now the largest arts organization in Jersey City, NJ, and the largest contemporary dance organization in the state, Nimbus serves 16,000 each year, including dance classes for 4,000 youth. Nimbus opened the Nimbus Arts Center in September 2020, a 14,500 sq. ft. arts center with theater, studios, and arts exhibition space. He founded the Acadia Dance Festival in Bar Harbor, ME. Pott received Choreography Fellowships from the NJ State Arts Council in 2008 and 2016 and was named Distinguished Teaching Artist in 2012. As a soloist with the Martha Graham Dance Co., his repertoire included iconic roles in Graham’s classic works. One of 25 arts leaders selected for the inaugural year of the Association of Performing Arts Professionals’ Leadership Fellows Program, he co-founded the Jersey City Arts Council, and serves on the Dance Advisory Council for NJPAC.

ALEXEI RATMANSKY (Choreographer) was born in St. Petersburg and trained at the Bolshoi Ballet School in Moscow. His performing career included positions as principal dancer with Ukrainian National Ballet, the Royal Winnipeg Ballet and Royal Danish Ballet. He has choreographed ballets for the Mariinsky Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, Dutch National Ballet, New York City Ballet, San Francisco Ballet, The Australian Ballet, Kiev Ballet and the State Ballet of Georgia, as well as for Nina Ananiashvili, Diana Vishneva and Mikhail Baryshnikov. Ratmansky’s 1998 work, Dreams of Japan, earned a prestigious Golden Mask Award by the Theatre Union of Russia. In 2005, he was awarded the Benois de la Danse prize for his choreography of Anna Karenina for the Royal Danish Ballet. He was made Knight of the Order of Dannebrog by Queen Margrethe II of Denmark in 2001. He won his second Benois de la Danse for Stoshakovich Trilogy in 2014.


ANDREA WEBER  
(Stager) was a dancer with the Merce Cunningham Dance Company from 2004 - 2011. Andrea is on faculty of the Merce Cunningham Trust, teaching Cunningham Technique® at New York University Tisch, ABT Studio Company, Salem State College and Dance New Amsterdam. Andrea has staged works for UNCSA, Brown University, Skidmore College, the American Dance Festival, ArcDanz Festival, NYU Tisch, ABT Studio Company, Salem State College and Dance New Amsterdam. Andrea has staged works for UNCSA, Brown University, Skidmore College, the American Dance Festival, ArcDanz Festival, NYU Tisch, ABT Studio Company, Salem State College and Dance New Amsterdam. Andrea has staged Sounddance at UNCSA, How To Pass, Kick, Fall and Run for Boston Conservatory and the American Dance Festival and the Skidmore Event in the Tang Museum at Skidmore College. Andrea arranged and staged the Events for the Merce Cunningham: Common Time exhibit at both the Walker Arts Center and the Museum of Contemporary Art Chicago. For Merce Cunningham's Centennial, Andrea was the primary stager for Night of 100 Solos: LA. Andrea has been awarded nine Merce Cunningham Trust Fellowships since 2012, reconstructing dances including Travelogue, Ocean, CRWDSPCR and Second Hand.

ALEISHA WALKER  
(Dancer) was born in Houston, Texas. At the age of eleven, she began to study classical ballet at Houston Ballet Academy. She attended Houston Ballet Academy from 2012 to 2017 on full scholarship. In 2018, Aleisha attended American Ballet Theatre's Summer Intensive. In September 2018, she started at ABT's Jacqueline Kennedy Onassis School under the direction of Cynthia Harvey. Aleisha joined ABT Studio Company in 2019.

BRANDON WOOLRIDGE  
(Dancer) began his dance training at John Leggio's Center for the Performing Arts at age 11 in his hometown, where he first learnt about the Company's legacy through Alvin Ailey in Education. He graduated from F.W. Springstead High School and performed in a production of Joseph and the Amazing Technicolor Dreamcoat at the Show Palace Dinner Theatre. Mr. Woolridge trained at The Ailey School as a scholarship student where he performed works by choreographers Ronald K. Brown, Darrell Grand Moultrie, Earl Mosley, and Troy Powell and appeared in Alvin Ailey's Memoria during Ailey's 60th Anniversary season at New York City Center. He was briefly with Ailey II before joining the Company in 2019.

XIN YING  
(Dancer) joined the Martha Graham Dance Company in 2011, and as a current principal dancer, performs leading roles in Cave of the Heart, Chronicle, Diversion of Angels, Clytemnestra, Woodland and I used to love you, among others. As a choreographer, she has created a landscape which was made into a dance film, and her work “巢” (the nest) using Google 3D paint brushes and Virtual Reality technology, was presented during a Graham/Google residency in 2018. Almost Ritual, a work commissioned by New York City based CoLab Dance, appeared on New Yorker Magazine and the New York Times must watch lists. Additionally, her improv dance videos have been shared by the Museum of Modern Art, The Met and featured on Fjord Review. Xin Ying appeared on the cover of the October 2020 issue of Dance Magazine.
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JIM NORTON AND THE STAFF AND CREW OF HOUSE OF INDEPENDENTS

AND ESPECIALLY ALL OF THE COMPANIES, DANCERS, CHOREOGRAPHERS, VOLUNTEERS
AND THE INCREDIBLE DONALEE KATZ, JEAN WEST & COLIN BROWN
WHO GAVE THEIR TIME, TALENT AND EXPERTISE TO BRING OUR VISION TO LIFE.