

ASBURY PARK DANCE FESTIVAL

AN EVENING OF DANCE IN SUPPORT OF ARTS ED NJ

A woman with dark curly hair, wearing a white, ribbed, off-the-shoulder dress, is captured in a dynamic dance pose. She is looking upwards and to the left. Her right arm is raised, and her left hand is placed on her chest. She is wearing a gold watch and a colorful beaded bracelet. The background consists of blue and red curtains. Overlaid on the image are large, stylized, multi-colored outline letters spelling 'A P D F'. The letters are composed of overlapping lines in shades of blue, red, yellow, and green. The 'A' is on the left, 'P' is on the right, 'D' is in the middle, and 'F' is at the bottom.

ASBURY PARK DANCE FESTIVAL

We Move You

We believe in the power of dance to move and inspire a community.

APDF CO-FOUNDERS

VJ CARBONE

MICHELLE FLEET

LAURA HALZACK

MICHAEL TRUSNOVEC

PROGRAM

Content

Music: J.S. Bach

Cello: **Derek Louie**

Choreographed and Danced by: **Michael Trusnovec**

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

[a word from APDF co-founders]

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.

Seven Sonatas (Excerpt)

Choreography: Alexei Ratmansky

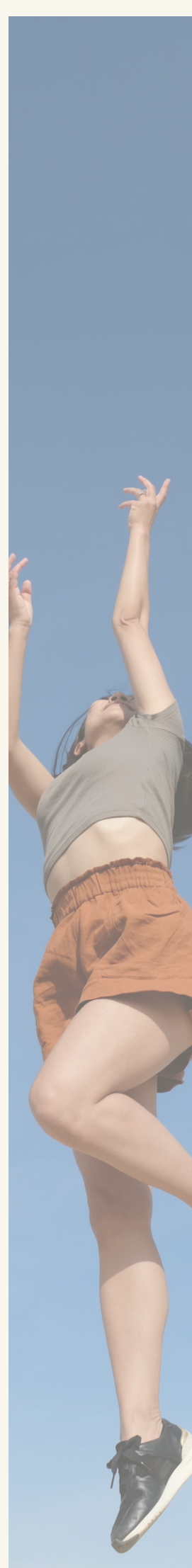
Staged by Stella Abrera

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



PROGRAM

a sketch from *A Chronicle of a Pivot at a Point in Time*

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 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.

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

Penumbra

Choreography: **Olivia Miranda**

Music: Ólafur Arnalds

Costumes: Olivia Miranda

Dancers: **Lindsay Jorgensen, Olivia Miranda**

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

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**

Patch of Turf (excerpt)

Choreography: **Samuel Pott**

Music: Qasim Naqvi

Costumes: Nimbus

Dancers: **LeighAnn Curd, Mika Greene**

Victoria Santaguida, Aanyse Pettiford-Chandler

[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

KYLE ABRAHAM (Choreographer/Artistic Director, A.I.M by Kyle Abraham) and his choreography have been featured in O Magazine, Ebony, Vogue, Kinfolk, Document Journal, and several other publications. He is the proud recipient of a 2016 Doris Duke Award, 2012 United States Fellowship, several coveted Princess Grace awards including the 2018 Statue Award and in 2013, he was named MacArthur Fellow.

Over the past several years, Abraham has been commissioned by a variety of dance companies, including The Royal Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, New York City Ballet (NYCB), Paul Taylor American Modern Dance (PTAMD), and National Ballet of Cuba, among others. Highlights include Abraham's collaborations with NYCB—When We Fell, which The New York Times reviewed as “among the most beautiful dance films of the pandemic” and The Runaway, which was recognized as one of the “Best Dance(s) of 2018.” Abraham also created Only the Lonely in 2019 for PTAMD, being selected as the final choreographer Paul Taylor commissioned before his passing. Additionally, Abraham has been commissioned by Fall for Dance Festival, premiering to be seen, a solo for American Ballet Theatre Principal Dancer Calvin Royal III in 2020 and Ash, a solo work for American Ballet Theatre Principal Dancer Misty Copeland in 2019.

The University of Southern California Gloria Kaufman School of Dance named Abraham to the Claude and Alfred Mann Endowed Professorship in Dance starting Fall 2021. He is the Artistic Director of A.I.M, the internationally acclaimed New York-based dance company.

In 2011, OUT Magazine labeled him as the “best and brightest creative talent to emerge in New York City in the age of Obama”.

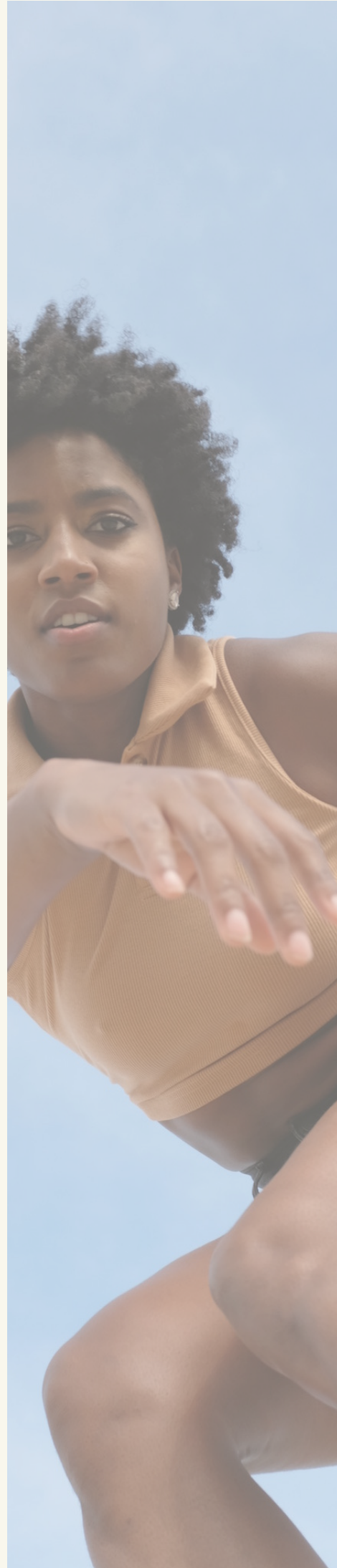
For more information please visit: <http://aimbykyleabraham.org>

ZOEY ANDERSON (Dancer) was born and raised in Utah, where she trained in contemporary, ballet, jazz and ballroom dance at Center Stage. She was the ballroom national smooth champion in 2010. Zoey graduated cum laude from Marymount Manhattan College in 2015 with a BFA in Ballet under the direction of Katie Langan. She has performed works by Dwight Rhoden, Lar Lubovitch and Aszure Barton, among others. In 2013, Zoey performed with Nikolais Louis in the Yang Liping International Dance Festival in Kunming China. Other credits include the Broadway premiere gala of On The Town, the film The Curious Case of Benjamin Button, Dancing With The Stars webisodes, and Macy's Passport Tour with P. Diddy. Zoey was nominated for the 2018 Outstanding Performer Bessie Award for her sustained achievement in Parsons Dance and is the recipient of the 2019 Clive Barnes Dance Artist Award. Zoey joined the company in 2015.

EPHRAT “BOUNCE” ASHERIE (Dancer/Choreographer) is a New York City based b-girl, performer and director/choreographer and a 2016 Bessie Award Winner for Innovative Achievement in Dance. Asherie has received numerous awards to support her work including Dance Magazine's Inaugural Harkness Promise Award, a Jacob's Pillow Fellowship at the Tilles Center for the Performing Arts, and a National Dance Project Award. In 2019 she was the recipient of a NYFA Fellowship and a New York City Center Choreography Fellowship. Asherie is currently a 2021-22 Jerome Hill Artist Fellow. Her new work UnderScored, commissioned by Works & Process at the Guggenheim, was awarded a 2019 Creation and Development Award from the National Performance Network. This multi-faceted project, which includes archiving the oral histories of elders from New York City's underground dance community as well as an evening length documentary-theater work, will premiere in 2022. Asherie earned her BA from Barnard College, Columbia University in Italian and her MFA from the University of Wisconsin- Milwaukee where she researched the vernacular jazz dance roots of contemporary street and club dances. Asherie is honored to have been mentored by Richard Santiago (aka Break Easy) and to have worked and collaborated with Buddha Stretch, Bill Irwin, Michelle Dorrance, Doug Elkins, Gus Solomons Jr and Rennie Harris. Asherie is a co-founding member of the all-female house dance collective MAWU and is forever grateful to NYC's underground dance community for inspiring her to pursue a life as an artist. IG: @ephratashedance

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 Bop Nouveau. He also 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, Toshiko Akiyoshi, Jimmy Cobb, Richie Cole, Herb Ellis, David Hazeltine, 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 Thelonius 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 convention-breaking 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, Ballett 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 Fuenté, 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 Bazemore, Sofia Nappi and Kristen Klein. 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 Nureyev Award, inaugural Marcelo Gomes Scholarship and was a two-time winner of the Fred Lieberman award. After earning Top 12 in the Youth American Grand Prix NYC Finals, 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, Jacquelyn Buglisi, 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 Abramović/Givenchy, 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 Ailey/Fordham B.F.A. Dance Program, double majoring in Dance and English. She has performed choreography by Robert Battle, Jacquelyn Buglisi, Gabrielle Lamb, and Patrick Delcroix. Lindsay’s choreography has been shown at Bell Works and Ailey 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 Ailey School as a scholarship student. He was named one of Dance Magazine’s “25 to Watch” in 2011, and, in 2013, France-Amérique 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 Ailey II entitled Saa Magni Mr. Lebrun was a member of Ailey II and joined the Alvin Ailey American Dance Theater in 2008.

DEREK LOUIE (Cello) is a first year graduate student at the Juilliard 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 Ailey/Fordham with a B.F.A. in Dance and English (2018). She began her professional career with Ballet Hispanico’s BHdos 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, Ailey 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).

DAVID PARSONS (Choreographer/Artistic Director/CoFounder) 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, Batsheva 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 *María 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 *Candide*. 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 he 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 Capezio Award, one of the most prestigious awards in dance.

AANYSE 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 Moultre, 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 Shostakovich Trilogy in 2014.

Ratmansky was named artistic director of the Bolshoi Ballet in January 2004. For the Bolshoi Ballet, he choreographed full-length productions of *The Bright Stream* (2003) and *The Bolt* (2005) and re-staged *Le Corsaire* (2007) and the Soviet-era *Flames of Paris* (2008). Under Ratmansky's direction, the Bolshoi Ballet was named "Best Foreign Company" in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream* in 2006. In 2007, he won a Golden Mask Award for Best Choreographer for his production of *Jeu de Cartes* for the Bolshoi Ballet. In 2009, Ratmansky choreographed new dances for the Metropolitan Opera's production of *Aida*. Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009. In 2012, Ratmansky choreographed a new version of *The Golden Cockerel* for the Royal Danish Ballet. The Golden Cockerel received its American Premiere by American Ballet Theatre on June 6, 2016.

For American Ballet Theatre, Ratmansky has choreographed *On the Dnieper* (2009), *Seven Sonatas* (2009), *Waltz Masquerade*, a ballet honoring Nina Ananiashvili's final season (2009), *The Nutcracker* (2010), *Dumbarton* (2011), *Firebird and Symphony #9* (2012), *Chamber Symphony*, *Piano Concerto #1* and *The Tempest* (2013), *The Sleeping Beauty* (2015), *Serenade after Plato's Symposium* (2016), *Songs of Bukovina* (2017), *Whipped Cream* (2017), *Harlequinade* (2018), *The Seasons* (2019), *Of Love and Rage* (2020), and *Bernstein in a Bubble* (2021).

Ratmansky was named a MacArthur Foundation Fellow for 2013. In 2020, he received a Critics' Circle National Dance Award for Best Classical Choreography for his work with San Francisco Ballet on Shostakovich Trilogy, a co-commission with American Ballet Theatre.



JAMAR ROBERTS (Choreographer) is the Resident Choreographer of the Alvin Ailey American Dance Theater where he also danced as a company member from 2002-2021. Roberts has made four works on the company, all to critical acclaim: Members Don't Get Weary (December 2016), Ode (December 2019), A Jam Session for Troubling Times (December 2020), and Holding Space (May 2021). He has also set his work entitled Gemeos on Ailey II. Mr. Roberts is a graduate of the New World School of the Arts and the Ailey School and has danced for AAADT, Ailey II, and Complexions Contemporary Ballet. Mr. Roberts won the 2016 Bessie Award for Outstanding Performer and has performed as a guest artist with the Royal Ballet in London and made multiple television performance appearances. He has been commissioned by the Vail Dance Festival, the Juilliard School Dance Division for both live and virtual works, New York City Ballet, the March on Washington Film Festival to create a dance on film tribute to the honorable John Lewis, New York City Center's 2020 Virtual Fall for Dance Festival, and as a Works and Process at the Guggenheim Virtual Commissioned artist where he created the acclaimed short work on film entitled Cooped. His latest creation on film at Works and Process at the Guggenheim entitled A Chronicle of a Pivot at a Point in Time premiered on film in the summer of 2021 and will be restaged for a live performance in the near future. He was most recently featured on the cover of Dance Magazine in June of 2021, having previously been on the cover in June 2013 and being named "25 to Watch" in 2007. His next work will premiere on New York City Ballet in 2022.

VICTORIA SANTAGUIDA: (Dancer) began training competitively at age three under Sheona Bell. Ms. Santaguida has completed up to the Advanced II level of Ballet Examinations of the Cecchetti Technique. She attended summer programs at The Juilliard School, the National Ballet of Canada, the Joffrey Ballet School, and Ballet Hispanico. Upon graduating from the Regional Arts Program at Cawthra Park Secondary School, Ms. Santaguida moved to New York City and worked closely under ballet masters Stacy Caddell, Nicole Duffy, Sam Meredith, and Brian McSween. Ms. Santaguida has been featured in works by Gerald Arpino and George Balanchine and in original works by Africa Guzman, Dwight Rhoden, Roger C. Jeffrey, Gabrielle Lamb, and Davis Robertson. She has danced with the Joffrey Ballet Concert group under the direction of Davis Robertson and with Complexions Contemporary Ballet under the direction of Dwight Rhoden and Desmond Richardson. Ms. Santaguida is in her fifth season as a company dancer with Nimbus Dance and serves as Junior Youth Ensemble Director for the School of Nimbus.

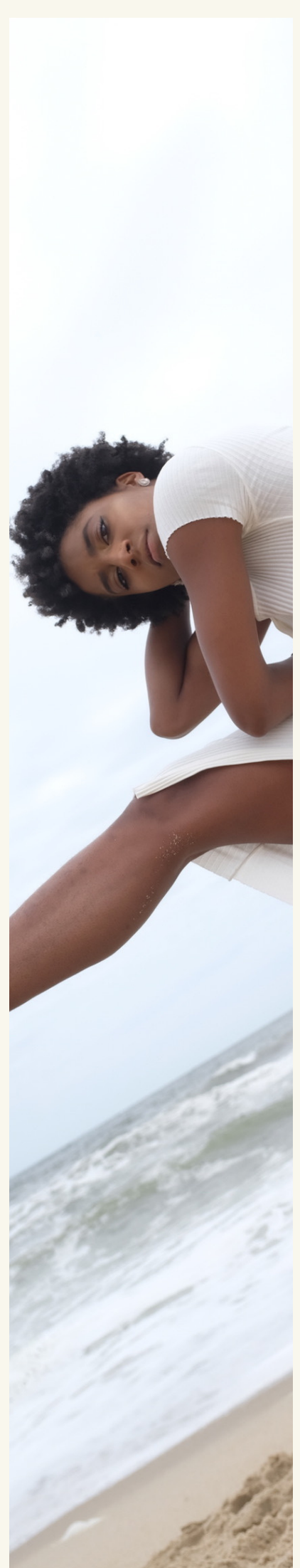
MICHAEL TRUSNOVEC (Dancer/Choreographer) performed with the Paul Taylor Dance Company for over two decades, creating new works with Mr. Taylor, as well as choreographers including Pam Tanowitz, Larry Keigwin, Margie Gillis and Doug Varone. Additionally, Mr. Trusnovec was Associate Rehearsal Director, and currently serves as Director of Licensing and as a repetiteur of Mr. Taylor's dances. Michael received a 2018 Dance Magazine Award, a 2006 Bessie Award, and was a 1992 YoungArts awardee and Presidential Scholar in the Arts. He serves on the Board of Directors of Dance Films Association, and is a co-founder of the Asbury Park Dance Festival. Michael most recently performed Molissa Fenley's State of Darkness at the Joyce Theater, and appeared with New York City Ballet's Winter 2020 Lincoln Center performances of George Balanchine's Episodes.

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 City Center and The Hartt School. She has also taught at Barnard College, SUNY Purchase, 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 Exchange and Scenario for the Lyon Opera Ballet, Pond Way for Ballett am Rhein and Ballet Vlaanderen, Suite for Five for the CNSMD in Lyon, RainForest for the Stephen Petronio Company, 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 Ailey Arts 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 Lamentation Variation for the company 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 Co•Lab 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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AND THE INCREDIBLE DONALEE KATZ, JEAN WEST & COLIN BROWN
WHO GAVE THEIR TIME, TALENT AND EXPERTISE TO BRING OUR VISION TO LIFE.**