

BALLETS JAZZ MONTRÉAL

ESSENCE

ARTISTIC DIRECTOR Alexandra Damiani

REHEARSAL DIRECTORS Andrew Murdock, Ching Ching Wong

ARTISTIC COORDINATOR Andrew Mikhaïel

PRINCIPAL ARTIST Yosmell Calderon Mejias

ARTISTS Alyssa Allen, Gustavo Barros, Yosmell Calderon Mejias, John Canfield, Tuti Cedeño, Astrid Dangeard, Shanna Irwin, Ausia Jones, Miu Kato, DaMond LeMonte Garner, Larissa Leung, Austin Lichty, Marcel Mejia, Andrew Mikhaïel

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HEAD OF VIDEO Roderic Dyon / Steve Montambault

Zellerbach Theatre

Friday, February 9 @ 8 PM

Saturday, February 10 @ 2 PM

Saturday, February 10 @ 8 PM

There will be an intermission.

The Philadelphia Inquirer

Media support for the 23/24 season dance series provided by *The Philadelphia Inquirer*.

PROGRAM

We Can't Forget About What's His Name

CHOREOGRAPHY Ausia Jones

MUSIC Jasper Gahunia, Stephen Krecklo, William Lamoureux aka Earth Boring

COSTUME DESIGN Anne-Marie Veevaete

LIGHTING DESIGN Claude Plante

We Can't Forget About What's His Name touches on the idea of uncertainty and how it influences moments of connection. Exploring the concepts of time, community, togetherness and isolation, this work reflects the extreme emotions that uncertainty creates in our lives as well as the space it allows for freedom and joy.

Inspired by the artistry of the dancers around her, the community that social dance and family traditions have created in her life, Jones plays with this idea of connection.

With an original score by Earth Boring, the energy of the music drives this piece and forces us to move – to persevere, to continue to explore – despite questions and uncertainty.

PAUSE

Ten Duets on a Theme of Rescue

CHOREOGRAPHY Crystal Pite

STAGER Cindy Salgado

MUSIC *Solaris* by Cliff Martinez

COSTUME DESIGN Linda Chow

LIGHTING DESIGN Jim French

Ten Duets on a Theme of Rescue offers a highly personal take on the theme of rescue between two people. In these duets, each of which highlight a particular aspect of "rescue," Crystal Pite approaches the human body with theatricality, humor and a quick-witted movement language.

The critically acclaimed work, made for five dancers, rotates each performer through 10 duo combinations, examining iconic storylines that connect individuals. Through a series of intimate duets, the audience can decide for themselves who rescues whom and from what.

"I love the word 'rescue.' It captures a whole story in a single word. Similarly, the body can convey narrative through the simplest of actions. For me, this work for Cedar Lake was an act of excavation. After creating the choreography, I searched within it for images that specifically evoked rescue. There are many of them. They exist inside the dancing like fragments of an untold narrative. I suppose the presence of rescue in this work is twofold, as I tried to liberate and expose these images for brief contemplation before releasing them back into the dance: saving and holding one picture of rescue in each of the ten duets."

- Crystal Pite

INTERMISSION

Les Chambres des Jacques

CHOREOGRAPHY Aszure Barton

ASSISTANT TO CHOREOGRAPHER Andrew Murdock

MUSIC Gilles Vigneault, Antonio Vivaldi, Les Yeux Noirs, The Cracow Klezmer Band, Alberto Iglesias

LIGHTING Daniel Ranger

COSTUME DESIGN Rémi Van Bochove

Coproduced by the National Arts Centre of Canada and Danse Danse.

Aszure Barton's *Les Chambres des Jacques* was originally created and performed in 2005 and was pointedly described in *The New York Times* as "a rare instance of a dance that feels as if it were plucked straight from the choreographer's extremely specific imagination and set, full-grown, onstage – full of surprise and humor, emotion and pain, expressed through a dance vocabulary that takes ballet technique and dismantles it to near-invisibility."

Les Chambres des Jacques is at once physical, wild and beautifully human. Barton is interested in deep connection and in creating a process-driven space where trust is front and center – where dancers are seen and encouraged to make choices and to show up as they are. The piece is an example of that process and *Les Chambres*, more than anything, establishes a dialogue between the choreographer and dancers where that connection is visible.

During the process of creating the work, Barton became very inspired by her conversations with the individual dancers. In fact, verbal language and communication became the vehicle through which the distinct physical language was able to come through. It was through dialogue that the piece's language was born.

"It was a spontaneous starting point. I remember asking the dancers informal questions and they responded physically. I become simultaneously fascinated by the intelligence of the dancers' bodies and their ability to store and multitask their responses — the head doing one thing, the arms doing another, the feet another. Through this layering an inherent wisdom of the body was revealed, I was hooked, and a rich language was born."

- Aszure Barton

"It is very cool to have the opportunity to return to *Les Chambres des Jacques* many years later. I am reminded that the language itself is enough and it is somehow timeless. I am excited to dive back into the world with animated openness and to discover how it evolves with this new generation of dancers. It will be regenerative and awakening no doubt! This said, I'll continue to remind myself and the dancers to focus on the form and to allow the humanity within the body to be seen as enough. It is profoundly beautiful when we keep things honest and simple."

- Aszure Barton

PROGRAM NOTE

As part of its 50th anniversary season, Ballets Jazz Montréal has curated a triple bill that includes *We Can't Forget About What's His Name*, a new creation by company member, Ausia Jones, *Ten Duets on a Theme of Rescue* by Crystal Pite and *Les Chambres des Jacques* by Aszure Barton. The landmark anniversary program pays homage to the company's roots but also serves as a springboard for a new artistic vision – a balance between the company's DNA and the evolution of its mission into the next half-century.

Throughout its history, the company hasn't been afraid to explore new ideas and ways of moving. Moreover, the company's high calibre dancers have used their distinct personalities to bring life to the movement and stories evolving on stage. This fearless vulnerability and humanity are what have allowed the company to connect to their audiences and how audiences have been able to see themselves in the artists. Standing in this truth, this program is symbolic and contains voices that can carry and drive Ballets Jazz Montréal forward.

Artistic Director Alexandra Damiani's kinetic response to the work of Aszure Barton and Crystal Pite was an indicator that these artists – whose talent was cultivated by Ballets Jazz Montréal at the beginning of their choreographic careers – are the perfect ambassadors for the company. Innovative, sensual, human, complex – the work by these prolific choreographers, who constantly use their voices and platform to explore and push against their limits, also moves the milieu forward. They challenge. They go beyond. They refused to settle for safe.

In order to complement these two established artistic voices, Damiani had a strong desire to cultivate emerging talent similar to Ballets Jazz Montréal founder, Geneviève Salbaing. Having been mentored by William Forsythe, company member Ausia Jones has a choreographic voice that reflects her generation – confident, witty, spontaneous, informed. Her movement language offers the audience another perspective during this evening - one that is inspired by diverse movement languages, groove and counterpoint.

The company will step onto the stage for the next 50 years taking these distinct voices with them – ones that are alive, adapting, listening, reacting, innovating and evolving. This is the DNA of Ballets Jazz Montréal and the ESSENCE of this program.

Ballets Jazz Montréal would like to thank the Marjorie and Gerald Bronfman Foundation for the support given to the creation of the show.

ABOUT THE ARTISTS

Alexandra Damiani (Artistic Director)

Appointed Artistic Director of Ballets Jazz Montréal the spring of 2021, Damiani has been a major player in the dance community for over two decades. During her 10 years with New York's Cedar Lake Contemporary Ballet (2005-2015), first as Ballet Mistress and then as Artistic Director, Damiani had the opportunity to work with and present a wide selection of contemporary dance choreographic languages by such internationally renowned choreographers as Sidi Larbi Cherkaoui, Crystal Pite and Hofesh Schecter. Damiani also presented the company in major cities and international festivals, including at the Lyon Biennale in France and Sadler's Wells in London.

Originally from France, Damiani is a multidisciplinary artist who has been lending her expertise to the world of film, television and advertising for many years. Her credits include playing the ballet mistress in Darren Aronofsky's cult film *Black Swan* and working alongside Tanisha Scott on Cardi B's performance for the 2019 BET Awards. Damiani is also passionate about training the young dancers of tomorrow and has excellent connections with highly regarded institutions like Jacob's Pillow and The Juilliard School. Damiani trained in classical dance at the Geneva Dance Center, and later in the French capital with teachers from the Paris Opera Ballet. After winning the Bayonne competition in France, she received a scholarship to the Alvin Ailey American Dance Theater in the U.S. She began her career as a dancer-performer in New York where she danced as a soloist with Donald Byrd/The Group and with the company Complexions, directed by Dwight Rhoden and Desmond Richardson. Her career continued in Montréal with the RUBBERBANDance Group and later with the Ballets Jazz Montréal, under the direction of Louis Robitaille (2002-2005).

Andrew Murdock (Rehearsal Director)

Murdock is a Canadian dancer, stager, teaching artist and rehearsal assistant based out of Chicago, IL. He has spent the majority of his dancing career at Hubbard Street Dance Chicago, Aszure Barton & Artists, Ballets Jazz Montréal and Robyn Mineko Williams & Artists. He currently teaches company class for Hubbard Street and Ballets Jazz Montréal and is a former Artistic Lead for Hubbard Street Summer Intensives. He has also staged work and assisted creations for Springboard Danse Montréal, Aszure Barton & Artists, Ballets Jazz Montréal, Arts Umbrella, American Ballet Theatre, National Ballet School of Canada, Ballet BC, STEPS Repertory Ensemble and New York University.

Ching Ching Wong (Rehearsal Director)

Born in Manila, raised in Los Angeles and happiest in a studio, this is Wong's second season as Rehearsal Director for Ballets Jazz Montréal. She is the recipient of the Princess Grace Award in Dance, was named *Dance Magazine's* "25 to Watch" and is a répétiteur for Ihsan Rustem staging his work in the U.S., Europe and Asia.

As a creator, Wong has made work on Louisville Ballet, Backhaus Dance, SALT 2 and Heidi Duckler Dance. She is also the founder of Project Salamat and The Experience, a global outreach program. After graduating with a Bachelor of Fine Arts in dance performance from the University of California Irvine, working closely with the late Donald McKayle, her career began at Northwest Dance Project. There, she originated roles in creations by Sarah Slipper, Ihsan Rustem, Felix Landerer, Lucas Crandall, Alejandro Cerrudo, Jiri Pokorny, Wen Wei Wang, Didy Veldman, Danielle Agami, Patrick Delcroix, Alex Soares, Kate Wallich, Pedro Dias, James Gregg, Yin Yue, Loni Landon, Gregory Dolbashian, Rachel Erdos, among others. As a freelance artist, she has collaborated with numerous companies and artists including Roderick George, ZviDance, PARA.MAR Dance Theatre, LED, Brendan Duggan, CARLON, YYDC and OddKnock Productions.

Andrew Mikhael (Artistic Coordinator, Artist)

Originally from Mississauga, Canada, Mikhael joined Ballets Jazz Montréal in 2017 as a dancer where he continues to tour nationally and internationally. Prior to joining the company, Mikhael earned a Bachelor of Fine Arts with a concentration in ballet at Marymount Manhattan College, under the direction of Katie Langan. While in NYC, Mikhael directed and organized a dance outreach program for NYC public schools, serving 240 3rd-5th graders. While touring with Ballets Jazz Montréal, Mikhael has taught master classes across Canada, United States, Finland, France, Germany, Brazil, Spain, Italy and Israel. He has been a faculty member for BJM_360, NYCDA's Winter Contemporary Intensive, Candance Competition, Rutherford Movement Exchange and Northern Movement as well as a guest teacher at Steps on Broadway. He is also member of the British Association of Teachers of Dancing.

As result of his work ethic, team spirit and dedication, he became Ballets Jazz Montréal's Artistic Coordinator in 2020. In this role, he provides support to the Artistic Director and the entire artistic team while also contributing to the development, planning and organization of the company's various artistic activities such as BJM_360, the annual auditions, Alors, On Danse and open classes with the company.

Aszure Barton (Choreographer)

Barton was born and raised in Alberta, Canada. She received her formal training at the National Ballet School in Toronto, where, as a student, she helped originate the ongoing Stephen Godfrey Choreographic Showcase.

To date, she has collaborated with and created works for Mikhail Baryshnikov, Fang Yi Sheu, Ekaterina Shipulina/Bolshoi Ballet, The National Ballet of Canada, Alvin Ailey American Dance Theater, Bayerisches Staatsballett, Houston Ballet, American Ballet Theatre, Martha Graham Dance Company, Nederlands Dans Theater, Sydney Dance Company, Ballet British Columbia, Hubbard Street Dance Chicago and Ballets Jazz Montréal (Resident Choreographer 2005-08), among many others. Barton has also led masterclasses, mentored and created for renowned training institutions including Harvard University, The Juilliard School, New York University, Arts Umbrella, Canada's National Ballet School and The Laban Institute (UK).

Other work includes choreography for the Broadway revival production of *The Threepenny Opera* directed by Scott Elliott (translation by Wallace Shawn and starring Alan Cumming, Jim Dale, Nellie Mackay, Ana Gasteyer and Cyndi Lauper), film and installation projects, and international outreach activities such as Kenya's Earth Project: Healing the Rift, at the Laikipia Nature Conservancy. Barton's choreography has been featured in numerous film and television projects, including the Sundance Channel's Iconoclasts Series with Mikhail Baryshnikov and Alice Waters.

Barton was the first artist in residence at The Baryshnikov Arts Center in 2005 and has been an artist in residence at The Banff Center since 2009. She was proclaimed an official Ambassador of Contemporary Choreography in Canada and, more recently, received The Koerner Award for Choreography. In 2012, she was honored with Canada's prestigious Arts & Letters Award, joining the ranks of Oscar Peterson, Eugene Levy, Karen Kain and Christopher Plummer.

She is the proud founder and director of Aszure Barton & Artists, a collective of visual, sound and performing artists, and her work continues to tour to Europe, Asia and Africa as well as Argentina, Brazil, Canada and the United States.

23/24 SEASON

Ausia Jones (Choreographer, Artist)

Originally from Dallas, Texas, Jones received her Bachelor of Fine Arts in dance with a focus on choreography at the USC Glorya Kaufman School of Dance. During her time at USC Kaufman, Jones received training at Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, Orsolina Forsythe/Pite and Jacob's Pillow Dance Festival.

As a dancer, she has had the honor of performing works by William Forsythe, Robert Battle, Cayetano Soto, Azure Barton and Jiří Kylián, among others. She has choreographed at Booker T. Washington HSPV in Dallas, TX; USC Kaufman Choreography in Los Angeles, CA; and New York Live Arts in New York, NY.

Among her many accomplishments, Jones is the Orion Choreographic Fellowship Recipient, Toulmin Creator Grant Recipient, White Bird panelist "Celebrating Black Women in Dance", YoungArts Honorable Mention in Choreography and Modern Dance, and 2020 USC Deans Scholarship (Quarter-Tuition Academic Award).

As she continues to cultivate her passion, Jones hopes to share her knowledge and love for dance in a way that inspires and educates the next generation of young artists. Jones joined Ballets Jazz Montréal in 2020.

Crystal Pite (Choreographer)

In a choreographic career spanning three decades, Pite has created more than 50 works for dance companies in Canada and around the world. She is the founding artistic director of the Vancouver-based company Kidd Pivot, world-renowned for radical hybrids of dance and theatre that are assembled with a keen sense of wit and invention. Pite is known for works that courageously address such challenging and complex themes as trauma, addiction, conflict, consciousness and mortality; her bold and original vision has earned her international acclaim and inspired an entire generation of dance artists.

Pite was born in Terrace, BC, and grew up in Victoria. She began her dance career as a company member of Ballet British Columbia (Ballet BC), then William Forsythe's Ballet Frankfurt. She made her choreographic debut in 1990 at Ballet BC, and since then, has created works for such prominent companies as The Royal Ballet, The Paris Opera Ballet, Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Ballets Jazz Montréal (resident choreographer 2001–04) and Cedar Lake Contemporary Ballet. She has also collaborated with Electric Company Theatre and Robert Lepage, and is currently Associate Choreographer of Nederlands Dans Theater I, Associate Dance Artist of Canada's National Arts Centre and Associate Artist of Sadler's Wells in London.

In 2002, she formed Kidd Pivot, a company that strives to distill and translate universal questions into artworks that connect us to deep and essential parts of humanity. "Running through all of my work is the question of what moves us," she says. Kidd Pivot tours internationally with critically acclaimed works such as *Betroffenheit* and *Revisor* (both co-created with playwright Jonathon Young), *The Tempest Replica*, *Dark Matters*, *Lost Action* and *The You Show*.

In 2008, Pite participated in the inaugural GGPAAs Mentorship Program as the protégée of 2004 GGPAAs laureate Veronica Tennant, former principal dancer of the National Ballet of Canada. Pite is a Member of the Order of Canada. Her other awards and honors include the Benois de la Danse, Canada Council Jacqueline Lemieux Prize, Grand Prix de la danse de Montréal, two UK Critics' Circle Dance Awards, three Laurence Olivier Awards and an honorary doctorate from Simon Fraser University.

Alyssa Allen (Artist)

Allen is from Los Angeles, where she earned her Bachelor of Fine Arts as a member of the inaugural class at the University of Southern California's Glorya Kaufman School of Dance. Upon graduating in 2019, she joined Hubbard Street Dance Chicago for three seasons. She is excited for her second season with Ballets Jazz Montréal.

Gustavo Barros (Artist)

Born in Brazil, Barros began his professional path as a dancer in his hometown, Goiânia. He then joined some of the best contemporary dance companies in the country such as Deborah Colker cia and Balé da Cidade de São Paulo. He continued his career in Germany, where he danced for Ballethagen and Staatstheater Augsburg. Over the course of his career, Barros has performed the work of many renowned choreographers including Alexander Ekman, Mauro Bigonzetti, Crystal Pite, Cayetano Soto, Marco Goecke and Peter Chu. He joined Ballets Jazz Montréal in 2020.

Yosmell Calderon Mejias (Principal Artist)

Russian-born Calderon graduated as a dancer and teacher of both contemporary and folk dance from Cuba's National School of Dance (ENA) in Havana in 2005. He also received a diploma from the University of Arts (ISA) in 2014. Calderon has collaborated with such outstanding figures in the world of dance as Rafael Bonachela, Mats Ek, Itzik Galili, Carlos Junior Acosta, Jan Linkens, Juan Cuz and Ana Laguna. He has performed as a principal dancer for Danza Contemporanea de Cuba and the Pal Frenak Company, as well as in over 22 works by Cuban and foreign choreographers, touring major festivals and theatre venues around the world. Calderon is a choreographer for the Cuban National Ballet School and its performances at the International Ballet Festival of Havana. Thanks to his background in Olympic gymnastics, he also choreographs for circus performances. Calderon joined Ballets Jazz Montréal in July 2016 and was promoted to Principal Artist in 2019.

John Canfield (Artist)

Originally from Virginia, Canfield grew up training at local dance studios before moving to Canada to attend Canada's National Ballet School in Toronto. Upon graduating in 2014, he joined the Alberta Ballet, where he danced for five seasons, working directly with choreographers Azure Barton, Jean Grand Maitre, Anne Plamondon, Yukhichi Hattori and Wen Wei Wang, among others. In 2020, Canfield joined Cas Public as a dancer, performing the work of Hélène Blackburn for one season. In addition to his involvement with a number of private movement research programs across Canada, Canfield has attended Springboard Danse Montréal and Creative Gesture at the Banff Centre for the Arts. He joined Ballets Jazz Montréal in 2021.

Tuti Cedeño (Artist)

Born and raised in Panamá, Cedeño began her training at the Academia de Danzas Steps. She continued her studies at the Boston Conservatory, where she obtained a Bachelor of Fine Arts in contemporary dance. In addition, she attended various summer intensive programs and festivals such as Springboard Danse Montréal, VIM VIGOR, Opus Ballet and B12. Tuti has had the honor of performing works by Andonis Foniadakis, Ihsan Rustem, Juliano Nunes, Anne Plamondon, Azure Barton, Crystal Pite, Ausia Jones and Shannon Gillen. She joined Ballets Jazz Montréal in 2020.

Astrid Dangeard (Artist)

Born in Paris, France, Dangeard joined Ballets Jazz Montréal in 2020, performing works by Andonis Foniadakis, Aszure Barton, Ausia Jones and Anne Plamondon. She played Iris Kelly in *Fame, The Musical* at the Casino de Paris (2019-2020) and has worked with Chet Walker, James Kinney, Rémi Esterle (Argentine Tango) and the Verdon/Fosse Legacy. She collaborates regularly with mixed medium artists and has appeared in experimental theatre works, short movies (FIFA Montréal) and exhibitions.

Shanna Irwin (Artist)

Irwin grew up in New Jersey, where she began training as a competitive dancer. She later switched her focus to ballet when she was accepted into The New Jersey Dance Theatre Ensemble under the direction of Nancy Turano. Irwin went on to continue her studies at Marymount Manhattan College and began touring with Complexions Contemporary Ballet during her senior year. She graduated with a Bachelor of Fine Arts in dance in May 2014. Irwin completed five seasons with Complexions and joined Ballets Jazz Montréal in 2019. Her career has led her to perform in opera houses across five continents, where she has danced the works of Crystal Pite, Dwight Rhoden, Aszure Barton, Itzik Galili, Andonis Foniadakis and Juliano Nunes, among others. This is her fifth season with Ballets Jazz Montréal.

Miu Kato (Artist)

Born and raised in Japan, Kato has been training in classical ballet since childhood at the Kaneta Kono Ballet Academy. She has received numerous awards at both the national and international level including second place at the Japan Dance Competition in 2014 and third place at the Youth American Grand Prix New York Final in 2016. Since 2018, she has been actively involved in the activities of La Dance Contrastée. In 2019, she served as a choreographic assistant to Megumi Nakamura for the production of *Huis clos* at KAAT. Kato has also performed in works by Ayuko Kaneta, Megumi Nakamura, Mari Nakahara, Masahiro Yanagimoto, Kaoru Kagaya, Naoko Ikegami, Harumi Takeuchi, Yuya Yoshizaki, Travis Clausen-Knight, Paul Julius and others. Since 2021, she has been a member of The Choreographic Center of Japan's artistic team. In recent years, she has also been actively involved in choreography and teaching. Kato joined Ballets Jazz Montréal in August 2023.

DaMond LeMonte Garner (Artist)

A Charlotte, North Carolina native, Garner attended Point Park University, where they received a Bachelor of Fine Arts in dance, with a concentration in modern dance. While at Point Park, they performed the work of choreographers Alexandra Damiani, Sidra Bell, Lucinda Childs, Lar Lubovitch, Jessica Hendricks and Anthony Tudor with the Conservatory Dance Company. Garner has also continued their training and artistic development at Springboard Danse Montréal, Movement Invention Project and Northwest Dance Project's LAUNCH. After graduating, Garner joined METdance in Houston, TX and performed works by Kyle Abraham, Christian Denice and Kate Skarpetowska. Garner has worked as a guest artist with The Francesca Harper Project, The Black Iris Project, Texture Contemporary Ballet and the Pittsburgh Symphony Orchestra. Upon moving to New York City, Garner joined Parsons Dance, where they collaborated with choreographers Rena Butler, Chanel DeSilva and Matthew Neenan and performed the work of David Parsons. In addition to their work at Parsons, Garner was a Principal Dancer with The Metropolitan Opera and a freelance artist in New York City. Garner joined Ballets Jazz Montréal in August 2023.

Larissa Leung (Artist)

Toronto-native Leung received her Bachelor of Fine Arts in dance at The Juilliard School under the direction of Alicia Graf Mack and Mario Alberto Zambrano. At Juilliard, Leung was fortunate to perform in the work of Ohad Naharin, Hofesh Shechter, Aszure Barton, Jermaine Spivey, Spenser Theberge, Bobbi Jene Smith and Donald McKayle. Additionally, she has learned works by Crystal Pite, Jiří Kylián, Yue Yin and Andrea Miller. To further her artistic and technical development, Leung attended summer programs with Nederlands Dans Theater, Springboard Danse Montréal and Arts Umbrella. As a choreographer, her piece, *so we won't forget*, was chosen to be performed in Juilliard's Choreographic Honors 2022, and she premiered a new work, *memory the heart*, for Juilliard Dance Senior Production 2023. Leung joined Ballets Jazz Montréal in August 2023.

Austin Lichty (Artist)

Born in Stratford, Ontario, Lichty trained at the Arts Umbrella Graduate Program under the direction of Artemis Gordon and holds a Bachelor of Fine Arts from the Toronto Metropolitan University. He has participated in Springboard Danse Montréal, Arts Umbrella International Summer Dance Intensive and TransFormation Danse, summer programs. Throughout his professional development, Lichty has worked with choreographers such as James Kudelka, Crystal Pite, Guillaume Côté, Emily Molnar, Lukas Timulak and Amos Ben Tal. Lichty joined Ballets Jazz Montréal in 2020.

Marcel Mejia (Artist)

Mejia is originally from Miami, Florida and graduated from the New World School of the Arts before attending George Mason University's School of Dance under the direction of Susan Shields. He has performed works from world-renowned choreographers such as Lar Lubovitch, Nacho Duato, Andonis Foniadakis, Ivan Perez and Alejandro Cerrudo. Mejia also attended summer dance programs such as Springboard Danse Montréal in Canada, where he performed works by Johannes Wieland and Rachel Erdos, as well as at the San Francisco Conservatory of Dance, dancing original works by Tom Weinberger, Alex Ketley and excerpts of Ohad Naharin's repertory. Mejia has served on the faculty of the Thomas Armour Youth Ballet and as a volunteer dance instructor at the Lotus House Shelter in Miami, Florida. He joined Ballets Jazz Montréal in 2019.

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