



DANCE CELEBRATION

Presented by Dance Affiliates and the Annenberg Center



13/14 Season OCT-JAN



Les Ballet Jazz de Montréal

Louis Robitaille, Artistic Director

Jay Rankin, Executive Director

Cyrille de la Barre, Ballet Master

Dancers: **Daniel Alwell** (Apprentice), **Céline Cassone**, **Christian Denice**,
Youri de Wilde, **Alyssa Desmarais**, **Alexander Hille**, **Kiera Hill** (Apprentice),
Graham Kaplan (Apprentice), **Morgane Le Tiec**, **Andrea Peña**, **Guillaume**
Michaud (Trainee), **Kevin Delaney**, **Tara Williamson**

Genevieve Salbaing, Founder Emeritus

Eva Von Gencsy and Eddy Toussaint, Cofounders

PROGRAM

Fuel

-Intermission-

Closer

-Intermission-

Harry

Thursday, January 16 at 7:30 PM

Friday, January 17 at 8 PM

Saturday, January 18 at 2 PM & 8 PM



Support provided by the New England Foundation for the Arts' National Dance Project,
with lead funding from the Doris Duke Charitable Foundation and The Andrew W.
Mellon Foundation, with additional support from the National Endowment for the Arts.

PROGRAM NOTES

***Fuel* (North American Premiere: November 2011)**

Choreography: Cayetano Soto

Playwright: Nadja Kadel

Music: Julia Wolfe

Lighting: Cayetano Soto

Costumes: Cayetano Soto

Lighting Production: Daniel Ranger

Costume Production: Anne-Marie Veevaete

Sound Design: Antoine Bedard

Dancers: Daniel Alwell, Kevin Delaney, Christian Denice, Alyssa Desmaris, Youri de Wilde, Kiera Hill, Alexander Hille, Graham Kaplan, Morgane Le Tiec, Tara Williamson

In his new choreography, Cayetano Soto is inspired by "Fuel", a piece for string orchestra by the American composer Julia Wolfe, who transforms the modern industrial world of fuels and machines into clanking string sounds. Soto transfers to human bodies this idea of a single substance that keeps the world moving restlessly: as if the dancers, too, were driven by a secret energy. The choreography works with contrasts between dynamics, technically virtuous pas de deux and trios and static moments. In those moments of apparent slowdown the dancers are standing alone but are unable to achieve any rest. Instead they perform little nervous, jerky movements as if they were being recharged.

-Intermission-

***Closer* (World Premiere: 2006)**

Choreography: Benjamin Millepied

Music: Phillip Glass "Mad Rush"

Lighting: Roderick Stewart Murray

Costumes: UNTTLD, Simon Belanger, Jose Manuel St. Jacques

Dancers: Celine Cassone, Alexander Hille

Set to composer Philip Glass's "Mad Rush," the duet *Closer* was created in 2006 for Céline Cassone and Sébastien Marcovici (principal dancer with the New York City Ballet) and presented at the Maison de la Danse in Lyon, France. For BJM, the duet will be performed by the magnetic Cassone and Alexander Hille. Performed and acclaimed on several world stages, *Closer* is a voluptuous and vibrant exchange, imbued with an intense yet simple sensuality, that of the tension between two bodies. Over the course of 20 minutes, Cassone is carried, pulled and lifted with movements of crystalline beauty and delicacy, rousing the sentiments of the audience, who are transported into the couple's passionate relationship.

This ballet benefits from the precious support of M. Uriel G. Luft.

-Intermission-

Harry (World Premiere: 2012)

Choreography: Barak Marshall

Assistant Choreographers: Inbar Nemirovsky, Osnat Kelner, Lisa Davies

Music: Tommy Dorsey, Taraf Ionel Budisteanu, Balkan Beat Box, The Andrews Sisters, Anatol Stefanet, Dejan Petrovic, Sidney Bechet, Warsaw Village Band, The Hungarian Quartet, Goran Bregovic, Maria Callas, Wayne Newton

Lighting: Daniel Ranger

Costumes: Anne-Marie Veevaete

Voice Coach: Christian Lalumiere

Dancers: Daniel Alwell, Kevin Delaney, Christian Delaney, Alyssa Desmarais, Youri de Wilde, Celine Cassone, Keira Hill, Alexenader Hille, Graham Kaplan, Morgane Le Tiec, Guillaume Michaud, Andrea Peña, Tara Williamson

For this new creation, made-to-measure for the BJM dancers, the Israeli-American choreographer Barak Marshall was inspired by the inner battles we all wage. Between men and women, compromises must be made to achieve a balance. This piece revolves around the character Harry, who struggles to overcome forces both physical and existential. Teeming with energy, the work underscores a recurrent theme in human interactions: conflicts and our ability to overcome them. Set to a score combining jazz, Israeli folksongs and traditional music, this new opus is imbued with hope and humor, alternating group sequences and trios and duets in a fabulous extravaganza of dance.

A production of BJM – Les Ballets Jazz de Montréal, in coproduction with National Arts Center (Ottawa), The Joyce Theater Foundation (New York), City of Montauban during Danse en Places Festival, Segal Center for Performing Arts (Montreal).

BJM thanks the support of the Consulate General of Israel in Montréal.

This work is dedicated to the memory of Marjorie Bronfman, a major partner of Les Ballets Jazz de Montréal.

Program subject to change.

ABOUT THE ARTISTS

Les Ballets Jazz de Montreal (BJM) is an internationally renowned contemporary dance company. BJM is a repertory company that presents a hybrid form of dance that combines the aesthetics of classical ballet and embraces many other different styles of dance. Founded in 1972 by Geneviève Salbaing, Eva von Gencsy and Eddy Toussaint, the company has pursued its own unique path over the decades. Very contemporary in its current approach, BJM performances are sexy, explosive, original and accessible, and its superb dancers are widely acclaimed. Since 1998, BJM has been under the masterly command of Artistic Director Louis Robitaille. His unerring flair for attracting talented choreographers and presenting high caliber dance pieces keeps raising the bar for his team of performers and stage professionals.

BJM, one of Canada's most popular dance companies, has presented more than 2,000 performances in 65 countries to more than two million spectators, and is a veritable ambassador of Québec and Canadian culture worldwide. BJM has achieved a level of maturity while remaining open to the ever-evolving form that is contemporary dance. Its pieces are marked by dynamic physicality, virtuosity and the strong personalities of its performers, all of which contribute to the company's unique signature. BJM has the remarkable ability to speak clearly to audiences through energetic presentations of strong, expressive and demanding dance.

Through its performances and educational activities, BJM reaches out to spectators in Canada and abroad, encouraging discovery, stimulating the imagination, making dance accessible and sharing its passion for the art form. The success of BJM is due to

to the particular alchemy that allows each new work to become the fruit of a memorable encounter between the choreography, the dancers and the audience.

Louis Robitaille (Artistic Director)

Two events have had a decisive influence on my professional career: my discovery of Maurice Béjart's *Messe pour un temps présent* and my encounter with Les Ballets Jazz de Montréal in 1972. Working for Les Grands Ballets Canadiens shaped my artistic itinerary. I have very fond memories of the many inspiring and exceptional encounters I had there. Choreographers such as James Kudelka, Nacho Duato, Jiří Kylián, Hans Van Manen or Edouard Lock inspired me to seek, through perseverance and true effort, the satisfaction of a job well done. The many people I've met along the way, whether they were choreographers, managers or creators, helped me articulate a personal approach to performance and dance that continues to guide me to this day. The projects I carried out afterwards with Bande-à-Part (which later became Danse-Théâtre de Montréal) paved the way for new challenges and new responsibilities. I learned how to engender and uphold an artistic vision, while also managing resources.

The transition from dancing to directing the artistic activities of a company was one of the biggest challenges I have had to face. While the dancer has to focus on his own career, the artistic director must learn how to develop and nurture such qualities as empathy, respect and altruism. Today at BJM, I look to the future, continually repositioning the company, while also innovating and acquiring new knowledge. Our *raison d'être* is to generate a unique encounter with the public. Through BJM, I want to embellish everyday life, bringing happiness where it is most needed. When we feel a certain magic at the end of a performance, I know that this kind of encounter has truly taken place.

- Louis Robitaille

Cyrille de la Barre (Ballet Master)

Born in France in 1969, Cyrille de la Barre began his studies at the Ecole Nationale de l'Opéra de Paris and completed his training at the Royal Ballet School in London and Tanz Forum Köln. At the age of 15, he joined the Ballet de l'Opéra National de Paris, then headed by Rudolf Nureyev. Alongside his master Attilio Labis, he perfected his technique in dance steered by many *pas de deux* such as *Don Quixote*, *Giselle*, *Spartacus*, *Sleeping Beauty*, *The Nutcracker* and *Coppelia* before Rudolf Nureyev entrusted him with his first solo roles. He was 20 when Heinz Spoëli gave him his first contract as Soloist with Basel Ballet. Two years later, he accepted a contract as star dancer with the National Ballet of Marseille directed by Roland Petit, where he danced in master works such as *Carmen* and *Le Jeune Homme et La Mort* by Roland Petit. He later joined the National Ballet Nancy, Bonn, Amsterdam and Raleigh, to work with renowned choreographers such as Petipa, Panov, Forsythe, van Mannen, Tharp and Béjart. He danced major roles of Limón, Graham, van Dantzig, Balanchine and Cranko.

Invited as a guest artist on the international scene, de la Barre has also appeared in major festivals such as Spoleto, Varna and Osaka. Since 2001, he has participated in the development of the Company "Commun Instant," created by the Star Dancer and Choreographer, Jean-Pierre Aviotte. After touring the world four times and covering 30 countries and nearly 3,500 shows, he has also dedicated himself to teaching for professional companies and dance academies such as the North Carolina School of the Arts in the USA, Foundation Michel Fokine in Italy and the Avignon Conservatory in France.

Cayetano Soto (Choreographer)

Cayetano Soto was born in Spain in 1975. He started his dance education in his hometown of Barcelona at the Instituto Del Teatro and continued his studies at the Royal Conservatorium in The Hague. After receiving his degree, Soto danced with IT Dansa in Barcelona before joining the Ballet Theater Munich one year later. There, he created several successful ballets for the company. Soto has gone on to create *Quotidiano* for the Festival Internazionale di Danza in Venice and *24FPS* for the Royal Ballet of Flanders which won the Hapag Lloyd prize in April 2006. Soto created numerous pieces for some of the most prestigious dance companies in the world including the Ballet des Staatstheater Braunschweig, the Northwest Pacific Dance Project, the Ballet da Cidade in Sao Paulo, the Augsburg Ballet, the Aspen Santa Fe Ballet and the Dortmund Ballet.

Benjamin Millepied (Choreographer)

Born in Bordeaux in 1977, Millepied attended the Conservatoire National de Lyon, studying classical ballet under Michel Rahn before moving to New York for a summer program at the School of American Ballet (SAB). The following year he became a full-time student at the school, having received the “Bourse Lavoisier,” a scholarship award from the French Ministry of Culture. For the 1994 SAB Spring Workshop, he originated a principal role in Jerome Robbins’ *2 & 3 Part Inventions*, set to music by J.S. Bach. That same year, he was awarded the prestigious “Prix de Lausanne.” In his last year at SAB, Millepied received the Mae L. Wien Award for Outstanding Promise and was invited to become a member of New York City Ballet. By 2001, he was promoted to the rank of Principal Dancer. In 2004 and 2005, Millepied directed the Morriss Center Dance Workshop in Bridgehampton, New York. From 2006 to 2007, he was choreographer-in-residence at the Baryshnikov Arts Center in New York. Many prestigious companies have commissioned work from him including the Ballet de l’Opéra national de Paris, Cuba National Ballet and the American Ballet Theatre.

In 2007, Millepied received the United States Artists Wynn Fellowship. In 2010, he was made Chevalier in the Order of Arts and Letters by the French Ministry of Culture. He founded his own company, the LA Dance Project, in 2012. In 2013, Millepied assumed the prestigious position of Artistic Director of the Paris Opera Ballet.

Barak Marshall (Choreographer)

Born and raised in Los Angeles, California, Marshall is the son of acclaimed dancer, choreographer and musician Margalit Oved. He quickly established himself as one of Israeli dance’s most innovative and unique voices. His first work, *Aunt Leah*, won first prize at the Shades of Dance Competition and his third work, *Emma Goldman’s Wedding*, represented Israel at the 1998 Bagnolet International Competition where it won first prize, the Adami Award, the Bonnie Byrd Award for New Choreography and the Audience Award. In 1999, Marshall was invited by Ohad Naharin to become the Batsheva Dance Company’s first-ever house choreographer. Marshall studied social theory and philosophy at Harvard University. He is a guest lecturer at UCLA’s Department of World Arts and Cultures.

Daniel Alwell (Apprentice)

Alwell is a recent graduate from the Arts Umbrella Dance Program in Vancouver, Canada, and is thrilled to be starting his career with BJM. Born in Ireland in 1992, he moved to Canada in 2003, where he continued to pursue his passion for the arts. Alwell joined Arts Umbrella in 2009 as a member of the Senior Dance Company. While training there he has had the honor of working with Azsure Barton, Walter Matteini, James Kudelka, Fernando Magadan, Wen Wei Wang, Leslie Telford, Gioconda Barbuto and Stephen Shropshire. Alwell is very grateful for all the opportunities in his life thus far.

Céline Cassone (Dancer)

Cassone was born in France and began studying dance as a child at the Conservatoire National de Danse d'Avignon. In 1993, she joined the Deutsch Oper Berlin for one year and then, the following season, the Badisches Staatstheater Karlsruhe for four years. She then enrolled in the Bédart Ballet Lausanne, under the direction of Maurice Bédart, where she performed many solo roles. In 1999, she joined the Ballet du Grand Théâtre de Genève as a soloist. Cassone has had the opportunity to take part in many innovative contemporary productions while also working with internationally renowned choreographers. She performed in several international galas and was the recipient of the Étoile de Ballet 2000 dance award in 2006. Deciding to acquire the freedom to accept a variety of new challenges, Cassone became an independent artist in 2008. She was part of Morphoses and worked with choreographer Benjamin Millepied. She joined BJM in 2008 as a dancer and is also Artistic Coordinator.

Kevin Delaney (Dancer)

Delaney started dancing at the age of seven at the Larkin School of Dance in Minnesota. In 2004, he joined Odyssey Dance Theatre performing works by Mia Michaels, Liz Imperio and Dee Caspary. Delaney then moved on to join Company C Contemporary Ballet in 2005 performing works by luminaries such as Twyla Tharp, Paul Taylor, Antony Tudor and Amy Seiwert. He has been a dancer with BJM since 2010.

Christian Denice (Dancer)

Denice received his dance training at Bobbie's School of Performing Arts in Thousand Oaks, California. His film credits include *A Time for Dancing*, *Disney's High School Musical 2* and MTV's *The American Mall*. Denice has danced for Odyssey Dance Theater in Salt Lake City, and then for River North Dance Chicago where he has performed original works by renowned choreographers including Sidra Bell, Robert Battle, Lauri Stallings and Sherry Zunker, and also had the opportunity to co-choreograph work for the company in 2011. Denice has the privilege of teaching and choreographing throughout the country, most recently setting an original work on Odyssey Dance Theater. Denice was named one of the top ten male dancers of 2010 by *Time Out Chicago* and received recognition as a notable Chicago dancer of 2010 by the *Chicago Tribune*. In the past year, he has danced for Company E in Washington, DC, Greensboro Ballet in Greensboro, North Carolina and Montgomery Ballet in Montgomery, Alabama. Denice began working with BJM in 2012.

Alyssa Desmarais (Dancer)

Desmarais was born in Cowansville, Québec and left home at the age of 12 to study dance at the École supérieure de ballet contemporain de Montréal. This five year training allowed her to enroll in the Jeune Ballet du Québec in 2006. This company gave her the opportunity to work with renowned choreographers such as Mario Radacovsky, Hélène Blackburn and Shawn Hounsell, as well as take part in international tours. Her three years with the Jeune Ballet du Québec enabled her to acquire vast amounts of experience as well as completing her contemporary dance training. Desmarais joined BJM in 2009.

Youri de Wilde (Dancer)

De Wilde is a Québec native and began his training as a classical ballet dancer at the age of nine at the École Supérieure de Danse de Québec. In 1993, he joined Le Jeune Ballet du Québec and, the following season, Les Grands Ballets Canadiens. He was invited by DancEast, in New Brunswick, to perform in its production of *The Nutcracker* and has danced in several Opéra de Montréal productions, as well as in a creation by Benjamin Hatcher presented at Tangente before joining BJM in 1998.

Kiera Hill (Apprentice)

Hill was born in Vancouver and began her formal dance training at Arts Umbrella under the direction of Artemis Gordon. As a member of the Arts Umbrella Dance Company, she performed works by James Kudelka, Emily Molnar, Aszure Barton, Lesley Telford, Gioconda Barbuto and Wen Wei Wang, among others. In 2011, she was proud to receive the British Columbia Arts Council Scholarship for excellence in dance. Last season, Hill was an apprentice with Ballet BC in Vancouver, where she had the opportunity to collaborate and perform extensively with the company. This is Hill's first season with BJM.

Alexander Hille (Dancer)

Hille was born in Minnesota and graduated from the Saint Paul Conservatory for Performing Artists in 2007. He entered the Juilliard School in 2009 and the following year performed at Springboard Danse Montréal. In 2009, he took part in the Juilliard School's European tour, appearing at the Théâtre de Caen, the Glass Factory and the Conservatoire de Paris. Hille is also a choreographer, with the following works to his credit: *Kyrie* (2007), *That Which is Now* (2008) and *Flyhi* (2010). On two occasions, in 2005 and 2007, he was a finalist for the Youth America Grand Prix. He joined BJM in 2011.

Graham Kaplan (Apprentice)

Kaplan was born and raised in Richmond, BC. He started dancing at age nine and received his early training at Rachael Poirier's Danzmode Productions. To further his education, he joined Arts Umbrella's Graduate Program in 2011, under the direction of Artemis Gordon and Lynn Sheppard. As a member of the Arts Umbrella Dance Company, Kaplan has performed original works by Aszure Barton, Lesley Telford, James Kudelka, Fernando Magadan, Gioconda Barbuto and Walter Matteini, among others. In addition, he has worked in collaboration with Ballet BC, under Artistic Director Emily Molnar. This is his first year as an apprentice with BJM.

Morgane Le Tiec (Dancer)

Le Tiec was born in France in 1986 and began her dance training at age five at the Conservatoire de Saint-Maur. She continued her studies from 1995 to 1998, and the following year entered the École de Ballet de l'Opéra de Paris and the Conservatoire du 8e arrondissement. In 1999, she was accepted at the Conservatoire nationale supérieur de musique et de danse in Paris and graduated in 2004. Le Tiec was a soloist for the Compagnie Chorégraphique François Mauduit from 2006 to 2007, performing in Alexandre Bourdat's *4:50 dream* and *Ainsi-soient-elle*, Loïc Perela's *23h59* and Jania Batista's *Sanctus*. In January 2008, she joined the Lyon Ballet and appeared in a work by Marc Ribaud. From December 2008 to May 2009, she danced with La La La Human Steps in Édouard Lock's production of *Amjad*. She performed in *Boléro* with the Compagnie Attractif and worked with the Montalvo/Hervieu troupe before joining BJM in 2011.

Guillaume Michaud (Trainee)

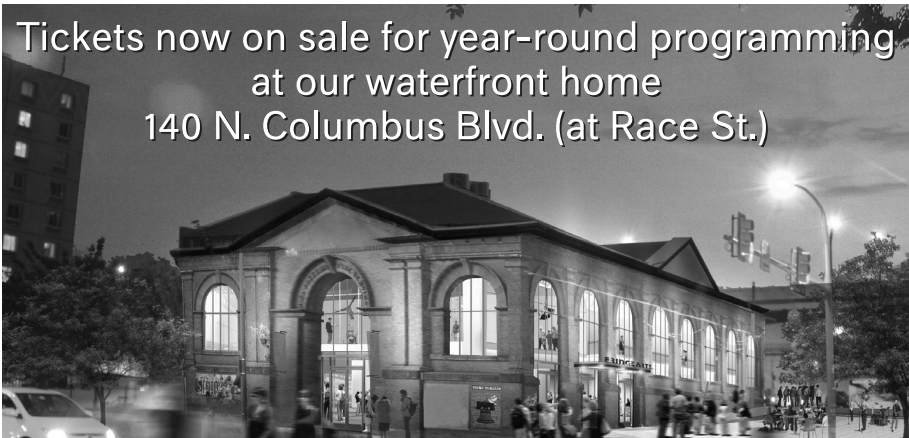
Michaud has studied dance since the age of six. At the age of 13, he was invited to dance in London, England. Thereafter, he was admitted to a fellowship program where he touched on all styles of dance, from ballet to hip hop through contemporary and social dance, jazz and more. He completed his training in the École Supérieure de Ballet de Québec while enriching experiences with television contracts, Just For Laughs galas, shows for Cirque du Soleil and prestigious internships with renowned choreographers before he joined BJM as an intern in 2013.

Andrea Peña (Dancer)

Peña is originally from Bogota, Colombia and began training at Ballet Anna Pavlova and continued her studies in Vancouver with ProArte before graduating from Alonzo King's Lines Professional Training Program in San Francisco. She also trained with American Ballet Theatre, Cuban National Ballet, Rome Opera, Toronto Dance Theatre and attended The Banff Center's Professional Development Program. Peña previously worked with Ballet BC in Vancouver under Emily Molnar, Vancouver City Dance Theatre and has recently been working independently with Project20. Throughout her career she has had the pleasure of working with choreographers Johan Inger, Alonzo King, Aszure Barton, Robert Glumceck, Walter Matteini, Jose Navas, Simone Orlando, Christopher House, Yannis Adoniou, Warren Conover, Beverly Baggs, Greg Dawson and Donald Sales. Performing in neo-classical and contemporary works such as *Walking Mad*, *Parole Sospese*, *Two Towers*, *Vitulare*, *Bliss*, *Between Disappearing and Becoming*, *grEEnThe Dali Dreams* to classic as *La Bayadère*, *Swan Lake*, *The Nutcracker* and *Sleeping Beauty* has brought a beautiful spectrum to her work.

Tara Williamson (Dancer)

Williamson was born in Vancouver and danced seven seasons with the Alberta Ballet prior to joining BJM. She trained at the Richmond Academy of Dance and The Banff Centre Intensive Program. Williamson has danced title roles in *Romeo and Juliet*, *Carmen* and *Cinderella*. Other principal roles include Choleric in Balanchine's *Four Temperaments*, Carabosse in Kirk Peterson's *Sleeping Beauty* and a soloist in Emily Molnar's *Songs of a Wayfarer*.



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13/14 Season Calendar

SEPTEMBER

28 Shujaat Khan^

OCTOBER

1-5 *Truth Values*^

6 Gary Burton

12 The Makem & Spain Brothers

18-19 The Pearlman Sisters^

24-26 Paul Taylor Dance
Company**^

NOVEMBER

9 Joshua Redman Quartet^

21-23 KEIGWIN + COMPANY**^

DECEMBER

4-15 Brian Sanders' JUNK^

7 Sweet Honey in the Rock^

12-14 BodyVox**^

JANUARY

16-18 Les Ballets Jazz de Montréal**^

24-25 Gabrielle Revlock

31 Ladysmith Black Mambazo^

FEBRUARY

7-8 The Bearded Ladies

8 Chucho Valdés^

14 Martha Redbone^

16 Soweto Gospel Choir^

20-22 Rasta Thomas' Bad Boys
of Dance**^

MARCH

6-8 doug elkins
choreography, etc.**^

15 Celtic Nights

APRIL

3-5 BODYTRAFFIC**^

12 Malavika Sarukkai^

12 Ghost Train Orchestra

MAY

1-3 2014 Philadelphia
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8-11 MOMIX**^

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