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BJM

Les de Montréal

Ballets Jazz

An internationally renowned contemporary dance company, BJM–Les Ballets Jazz de Montréal 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. The term “jazz” in the name refers more to a “jazzing up” of classical ballet rather than a musical or dance style.

Since 1998, BJM has been under the masterly command of Artistic Director Louis Robitaille. His unerring flair for attracting talented choreographers and presenting high calibre dance pieces keeps raising the bar for his team of performers and stage professionals. Mr. Robitaille has presented works by internationally acclaimed choreographers such as Mia Michaels, Trey McIntyre, Patrick Delcroix, Rodrigo Pederneiras, Mauro Bigonzetti, Annabelle Lopez Ochoa, Cayetano Soto, Barak Marshall and Andonis Foniadakis. He is particularly interested in supporting and encouraging Canadian choreographers, composers and designers. The work of celebrated Canadian choreographers such as Dominic Dumais, Crystal Pite, Aszure Barton, Wen Wei Wang and more recently of Kristen Céré have enriched the BJM repertoire.

BJM is one of Canada’s most popular dance companies. It has presented more than 2,000 performances in 66 countries to more than two million spectators, and is a veritable ambassador of Quebec and Canadian culture worldwide.

In its 43rd season, BJM has achieved a level of maturity and organizational stability 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 the particular alchemy that allows each new work to become the fruit of a memorable encounter between the choreography, the dancers and the audience.

The Director

Artistic



PHOTO : © MARC MONTPLAISIR

Louis Robitaille

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 of Montreal 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 which 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, bring happiness where it is most needed. When we feel certain magic at the end of a performance, I know that this kind of encounter has truly taken place.

– *Louis Robitaille*

Kosmos

Andonis

Foniadakis

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

Andonis Foniadakis

MUSIC

Julien Tarride

LIGHTING

James Proudfoot

COSTUMES

Philippe Dubuc

WORLD PREMIERE

*October 2014, Lakewood,
United States*

LENGTH

35 minutes

In this new work for BJM, the choreographer draws his inspiration from the world we live in, the frenetic pace of everyday urban life. His observations were the trigger for creating choreography inspired by the movements of crowds, moments of agitation, and the hustle and bustle of the city. Andonis Foniadakis searches for a counterbalance, bringing beauty to the fore and turning frenetic movement into a dance that brings people together in a joyous, liberating fashion. This is a dance based on clear movement, where a mingling clan of dancers must come to terms with the presence of others. Unlike the restrictions imposed by modern life, it is a moment for reconnecting, for releasing tensions, for coming together and letting go. Once again this work bears the distinctive BJM signature characterized by pure, festive energy, a celebration of humanity – its beauty and its creative force.



This ballet benefits from the precious support of Mrs. J. Lee
A production of BJM – Les Ballets Jazz de Montréal.

Closer

Millepied

Benjamin

CHOREOGRAPHY

Benjamin Millepied

DANCERS

Céline Cassone, Alexander Hille

MUSIC

Mad Rush, Philip Glass

LIGHTING

*Daniel Ranger after
Roderick Stewart Murray*

COSTUMES PRODUCTION

*UNTTLD
Simon Bélanger and
José Manuel St-Jacques*

WORLD PREMIERE

*September 2012, Montreal,
Canada*

LENGTH

17 minutes

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 is performed by the magnetic Céline Cassone and the solid partner, 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 twenty minutes, Céline 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. Enhancing the work is a live performance of Glass's piano piece, *Mad Rush*, reverberating throughout the hall, evoking the purity of the dancers' emotions.



This ballet benefits from the precious support of M. Uriel G. Luft
A production of BJM – Les Ballets Jazz de Montréal.

Harry

Barak

Marshall

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

Barak Marshall

ASSISTANTS TO CHOREOGRAPHER

*Inbar Nemirovsky,
Osnat Kelner, Lisa Davies*

MUSICS

*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

ACTING COACH

Christian Lalumière

WORLD PREMIERE

July 2012, Montauban, France

LENGTH

40 minutes

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. "Life is a constant struggle," he says, "in which we are continually faced with conflicts with regard to culture, gender and species." Between men and women, in particular, compromises must be made to achieve a balance. This piece revolves around the character of 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 humour, alternating group sequences, trios and duets in a fabulous extravaganza of dance.



A work dedicated in the memory of Marjorie and Gerald Bronfman, major partners of Les Ballets Jazz de Montréal.

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 Canada's National Arts Centre, the Segal Centre, the Consulate General of Israel in Montréal and The Marjorie and Gerald Bronfman Foundation.

Night Box

Wen Wei

Wang

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

Wen Wei Wang

MUSICS

*Amute, Olaf Bender, The Steals
& Graffiti, Giorgio Magna-
nensi, Max Richter, Paul
Rogers, Victoria R. Senking*

LIGHTING DESIGN

James Proudfoot

COSTUMES

UNTTLD

*Simon Bélanger and
José Manuel St-Jacques*

PROJECTIONS

Production

Catherine Faucher

Creation

Denis Dulude and

Christian Lalumière

Collaboration

Christian Mouzard

WORLD PREMIERE

April 2012, Erie, United States

LENGTH

30 minutes

In creating this new piece for Les Ballets Jazz de Montréal, Wen Wei Wang was inspired by urban life, especially as it unfolds at night. Evoking the city through sounds, rhythms, music and an incessant blinking of lights, *Night Box* is a high-voltage work in which love, loss, sexuality and joy are intertwined. In a state of perpetual movement, it combines contemporary ballet with street dance in alternating sequences for group, trio, duet and solo. Adopting an approach in which lighting plays a central role, Wen Wei Wang recreates the full spectrum of the city at night: its private spaces, clubs, streets. Against a backdrop of darkness, these diverse spaces become bathed in light. The choreographer worked with the Montreal design duo UNTTLD to create a new and refreshing style inspired by urban street life.



A production of BJM – Les Ballets Jazz de Montréal in coproduction with the Mercyhurst College Mary Angelo Performing Arts Center from Pennsylvania and Société de la Place des arts de Montréal.

Fuel

Cayetano

Soto

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

Cayetano Soto

ASSISTANT TO CHOREOGRAPHER

Mikiko Arai

DRAMATIST

Nadja Kadel

MUSIC

Fuel, Julia Wolfe

LIGHTING DESIGN

Cayetano Soto

COSTUME DESIGN

Cayetano Soto

LIGHTING

Daniel Ranger

COSTUME PRODUCTION

Anne-Marie Veevaete

SOUND DESIGN

Antoine Bédard

NORTH AMERICAN PREMIERE

*November 2011, Halifax,
Canada*

LENGTH

22 minutes

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 one secret energy. The choreography works with contrasts between dynamic, technically virtuous *Pas de Deux* and *Trios* on the one hand and static moments on the other hand. 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. Thus they may eventually be swept away again by the ado, returning to burn their energy – until the tank is empty.



Zero in on

Cayetano

Soto

CHOREOGRAPHY

Cayetano Soto

ASSISTANT TO CHOREOGRAPHER

Laura Fernandez Castillo

MUSIC

The Opening, Philip Glass

LIGHTING DESIGN

Cayetano Soto

LIGHTING PRODUCTION

Daniel Ranger

COSTUME DESIGN

Cayetano Soto

COSTUME PRODUCTION

Anne-Marie Veevaete

WORLD PREMIERE

October 2010, Banff, Canada

LENGTH

7 minutes

“Zero in on someone/something: to start to give all your attention to a particular person or thing” – From Macmillan Dictionary

“In zero second you have to get in and on with your energy and power” said Cayetano. This is the structure beneath the duet. The size of the stage was reduced so the focus is only on the dancers.



New Creation

Rodrigo
Pederneiras

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

Rodrigo Pederneiras

MUSIC

*Paul Baillargeon and
the Grand Brothers*

LIGHTING

Gabriel Pederneiras

WORLD PREMIER

*November 2014, Boston,
United States*

LENGTH

36 minutes

Based on original music by the brothers Grand, with a nod and a wink to traditional Amerindian music (throat singing, the sound of waves, the rustling wind, the cry of wild geese, rumbling thunder), this new piece for BJM by Rodrigo Pederneiras is an ode to resilience, a discreet tribute to Native peoples and their musical and cultural legacy. Underlying the work are themes of confrontation, the clash of cultures, power struggles between the dominant and the dominated, and what it means to belong to a community. Direct, genuine and raw, the dance is performed vigorously, at full throttle. The ensemble dances as a single entity, suggesting by the force of its impact the idea of escape or flight, a human migration, anxiety swelling with each new movement. Gathering momentum as they are carried away by the implacable rhythm of the music, the dancers convey drama and strength, a sense of urgency, of pain and separation, surging relentlessly toward a point of crisis until the excess of impulse and tension is exorcised, reaching at last a state of grace.

New Creation

Kristen Céré

and
François Chirpaz

ARTISTIC DIRECTION

Louis Robitaille

CHOREOGRAPHY

*Kristen Céré and
François Chirpaz*

MUSICS

*Amon Tobin, Pimmon,
Sarah Hopkins,
Tony Gatlif, Bruno Alexiu*

LIGHTING DESIGN

Daniel Ranger

WORLD PREMIERE

March, 2015

LENGTH

25 minutes

For this new dance piece with BJM, the duo of Kristen Céré and François Chirpaz will explore the complex relations that each individual has with his or her immediate group. When words prove inadequate, the language of the body can express what needs to be said, thereby dispensing with words (often a cause of dissension) and offering a calming, soothing alternative. These bodies in confrontation “united against one another” find mutual resonance in movement that projects the individual beyond the self, revealing wounds and injuries. Thirteen dancers are united in this struggle, members of a group whose telltale sign of belonging is solitude.

The Choreographers



The tandem Kristen Céré and François Chirpaz

Recognized on the European scene as outstanding members of a new generation of choreographers, Kristen Céré and François Chirpaz have been invited in recent years to create works for the Dresden SemperOper Ballet (Germany), Korzo Theater (Holland), the Jeune Ballet du Québec, Imara (France), the Mac Orlan Theatre (France), the Moving Arts Festival (Belgium), Palucca Schule (Germany), Kunsthumaniora (Belgium), the Nederlands Dans Theater Workshop (Holland) and the Sur Quel Pied Danser festival (France). Cere & Chirpaz have collaborated on the creation of the dance pieces *Self Portrait*, *Elmer*, *Barocco*, *That Feel*, *Sdad. Coop.*, *Pietro*, *Le seuil*, *Quintet*, *Lackadaisical* and *Little Peace Corps*. Recipients of the audience favourite award and second prize jury award at the 2007 Festival International Mas in Spain, Kristen Céré and François Chirpaz pursue a personal approach that places the focus on the individual and the intimate movement that emerges from the body.

Kristen Céré

A graduate of the École supérieure de ballet du Québec, Kristen Céré performed works by Jiří Kylián, Paul Lightfoot & Sol Leon, Ohad Naharin, Hans Van Manen, Hélène Blackburn, Ginette Laurin and Thierry Malandain, with companies such as the Nederlands Dans Theater II (Holland),

Tanz Graz (Austria) and the Jeune Ballet du Québec, prior to being asked by Jiří Kylián and Michael Schumacher to take part in the European tour of *Last Touch First*. This Quebec dancer has performed in numerous other projects in Holland and elsewhere for choreographers like Alexander Ekman, Nanine Linning, Joeri Alexander Dubbe, Vaclav Kunes, Ederson Xavier Rodrigues, David Middendorp, Ed Schouten and Lonneke Van Leth.

François Chirpaz

Trained at the Conservatoire national supérieur musique et danse de Lyon and at the Conservatoire d'Annecy et de La Rochelle, François Chirpaz was successively a professional dancer for the Ballet du Rhin in France, Les Grands Ballets Canadiens in Montreal and El Ballet Contemporaneo del Teatro San Martin in Argentina, companies where he performed works by Ohad Naharin, Jiří Kylián, Nacho Duato, Ginette Laurin and Niels Christie. Pursuing a career as an independent artist, he participated in several projects in Holland with the Korzo Theater, and danced for the production company Frontaal and for the festivals Cadance, Holland Dance Festival, Parade and Here We Live and Now, performing choreographies by Vaclav Kunes, David Middendorp and Ed Schouten.



PHOTO : © DANIEL TCHETCHIK

Andonis Foniadakis

Born in Crete, Andonis Foniadakis studied classical and contemporary dance at the National School of Dance in Athens. In 1992 he was awarded the prestigious Maria Callas scholarship, which allowed him to pursue his training at the Rudra Béjart School in Lausanne, Switzerland. In 1994 he choreographed *In between* for the Béjart Ballet in Lausanne, which was followed two years later by *Court métrage*. For two years he also danced in many pieces by Maurice Béjart including *King Lear* and *Sheherazade*.

In 1996 Andonis Foniadakis joined the Ballet de l'Opéra national in Lyon, directed by Yourgos Loukos, and also danced for Saburo Teshigawara / Karas Co. under the direction of Saburo Teshigawara. He performed in many ballets, notably the title role in *Casse-noisette* by Dominique Boivin, as well as roles in *Final Lecture* by Pascal Touzeau, *Sini* by Terro Saarinen, *Miss K* by Hervé Robbe, *Green and Blue* and *Love Defined* by Bill T. Jones, and *Tabula Rasa* and *Black Milk* by Ohad Nahari. In parallel with his career as a dancer he also established a reputation as a fine choreographer, presenting *Fila Filon* at the Cannes Dance Festival and *Lava Nama* at the Opéra de Lyon in 1999.

In 2001 he began to establish a career abroad, with presentations of *Pénombre* at the Copenhagen international festival and *In memorium Suberbiae* at the Concert Hall in Athens. The following year he created *Solo pour Email*, a musical comedy by Dominique Boivin, as well as *Pièce Inconnue* for the Conservatoire national supérieur de Danse in Lyon and *Handle with care* for the National Theater of North Greece. He was then invited by the Grand Théâtre of Geneva to create *Ce long désir*, set to music by Bach.

Barak Marshall

Born and raised in Los Angeles, California, Barak is the son of acclaimed dancer, choreographer and musician Margalit Oved. Barak fast established himself as one of Israeli dance's most innovative and unique voices. His first work, *Aunt Leah*, won first prize in the Shades of Dance Competition and his third work, *Emma Goldman's Wedding*, represented Israel in the 1998 Bagnolet International Competition where it won first prize, the Adami Award, the Bonnie Byrd Award for New Choreography and the Audience Award. His company went on to tour extensively throughout Europe, including performances in Berlin, Lyon and Paris. Barak is also a singer and has performed as a soloist with Yo-Yo Ma and the Silk Road Project, the Yuval Ron Ensemble and the Los Angeles Jewish Symphony. He is a guest lecturer at UCLA's Department of World Arts and Cultures. Barak recently received the prestigious Creative Capital Grant for his new music production, *Symphony of Tin Cans*, with Margalit Oved and the Balkan Beat Box. His work *Monger* was premiered in October 2008 and toured throughout Israel, Europe, Asia and the United States. His latest work, *Rooster*, premiered at the Israeli Opera House in November 2009. Barak currently divides his time between Tel Aviv and Los Angeles.



PHOTO : © ALEXANDER WAGNER



PHOTO : © JUAN LUIZ PEDERNEIRAS

Benjamin Millepied

Benjamin Millepied made his choreographic debut in 2001 with *Passages*, created for the Lyon Conservatoire National Conservatoire of Musique and Danse. The following year, his “Triple Duet” for *Danses Concertantes* was performed at Sadler’s Wells by principal dancers of the New York City Ballet. In 2005, he created *28 Variations on a Theme* by Paganini for SAB and an original version of *Casse-Noisette* for the Grand Théâtre de Genève with set designs and costumes by artist Paul Cox. The duet *Closer*, with live piano music composed by Philip Glass, was part of the Benjamin Millepied & Company season at the Joyce Theater in New York in 2006. That same year, he created *Capriccio* for the American Ballet Theatre’s Studio Company and Years Later, a solo for Mikhail Baryshnikov, in collaboration with Olivier Simola. In 2010, he was choreographer and advisor for the Oscar-winning film *Black Swan* directed by Darren Aronofsky. In 2011, he left New York City Ballet and made five short dance films to cello pieces by Philip Glass and founded his own company in Los Angeles, “L.A. Dance Project”, a creative collective seeking to present dance in all its forms. A world tour took the company from Los Angeles to Bordeaux (Novart 2012) and then on to Paris in May 2013. He assumes the role of the new Director of Dance of the Paris Opera.

Rodrigo Pederneiras

“It wasn’t until 1988, when I worked with the group Uakti, that I began to sense what might be called a dance more interior to the body.”

This quote from Rodrigo Pederneiras, the Choreographer for Grupo Corpo since 1978, describes a moment that was crucial both for him and the famous Brazilian company. Ever since, they have explored in various ways this “dance interior to the body,” so characteristic of the artist’s work. Focusing on xaxado, the samba, capoeira and ballroom dances, they translate their figures into a language essentially modern, transposing them into an intimate world in which the equilibrium and the dynamic gain in significance over the movement. They also imbue the figures with humor and joy, without concealing the violence and ambiguity of this body that is ours, a body that has learned to dance in the streets.

Rodrigo Pederneiras’ work has won international recognition. In Brazil, he created the choreography for the Ballet do Teatro Municipal do Rio de Janeiro, the Ballet do Teatro Guaíra, the Ballet da Cidade de São Paulo and the Companhia de Dança de Minas Gerais. He has also created works for the Deutsche Oper Berlin Company (Germany), for the Gulbenkian (Portugal), for the Stadttheater of Saint Gallen (Switzerland), for the Opéra du Rhin (France) and for Les Ballets Jazz de Montréal (Canada). Creation, almost by definition, means anguish; but the support of the choreography assistants, Carmen Purri and Miriam Pederneiras, help minimize the efforts to see the dance being slowly created on stage. Grupo Corpo’s dancers learn from them what this body of ours this, as imagined by Rodrigo during the creation phase. They are like tuned up instrument ready to be played. If Grupo Corpo now has its own language, it is the one that Rodrigo has taught it and everyone can grasp it through the intermediary of their bodies, which he inspires to dance.



PHOTO : © STEVEN LEMAY

Cayetano Soto

Cayetano Soto was born in Spain in 1975. He started his dance education in his hometown Barcelona at the Instituto del Teatro and continued his studies at the Royal Conservatorium in The Hague. After receiving his degree, Cayetano Soto danced with IT Dansa in Barcelona before joining the Ballet Theater Munich a year later. There he created several successful ballets for the company. Cayetano Soto has gone on to create *Quotidiano* for the Festival Internazionale di in Venice, Italy and *24FPS* for the Royal Ballet of Flanders which won the Hapag Lloyd prize in April 2006. His first full evening ballet was a new *A Midsummer Night's Dream* which was premiered in July 2006 in Lübeck and in November 2006 in Schwerin. In spring 2007 he created *Dependent Behaviour* for the Ballet of the Staatstheater Braunschweig and in July he was invited to make a piece at the Northwest Pacific Dance Project in Portland, Oregon: Not yet was so successful, that it immediately entered the repertory of the company. In fall 2007 his piece *M/C* about the relationship of Marilyn Monroe and Truman Capote was premiered with the Royal Ballet of Flanders. In spring 2008 he created *Two at a time*, a piece about doubles, for Stuttgart ballet and in summer *Last but not Least* for the Northwest Pacific Dance Project. In July his new work *Canela fina* was premiered with the Ballet da Cidade in Sao Paulo. This piece was co-produced with Liceu in Barcelona, where it had its European premiere in September 2008. In October he made a choreography with four dancers in the church of St. Egidien in Nürnberg, dancing Mozart's mass in c-minor with live orchestra. In 2009 he created *Zero In On* for Augsburg Ballet, staged his very first choreography *Fugaz* in Aspen Santa Fe Ballet, staged *M/C* in Dortmund and created a new full evening version of *Carmen* for Dortmund Ballet. Due to the success in Dortmund, Brno in Czech Republic decided to stage his *Carmen* in 2010. Soto's first new creation in 2010 was *Kiss me goodnight* for Introdans in

Arnhem, followed by a solo for first soloist of Bavarian State Ballet Munich Lisa-Maree Cullum which was created to present the new collection of the label Talbot Runhof at the Fashion Week in Paris. In May 2010, for Companhia nacional de Bailado in Lisboa, he created *Sacre du printemps*.

Finally, in June of the same year, he created *UNEVEN* for Aspen Santa Fe Ballet. In 2012, Soto will work for the companies Tantz Theater Luzern (Switzerland) Ballet da Cidade of Sao Paulo (Brasil) Ballet Hispanico (USA) and Gauthier Dance Company (Germany) Cayetano Soto is based in Munich.

Wen Wei Wang

Wen Wei Wang began dancing at an early age in China, where he was born and raised. He trained and danced professionally with the Langzhou Song and Dance Company. In 1991, he came to Canada and joined the Judith Marcuse Dance Company after which he danced with Ballet British Columbia for seven years. Since 2003, he has served as Artistic Director of Wen Wei Dance. Wen Wei is the recipient of many awards such as the 2000 Clifford E. Lee Choreographic Award and the 2006 Isadora Award for Excellence in Choreography (*Unbound*). In addition to his works for Wen Wei Dance, he has choreographed for the Alberta Ballet, Ballet Jorgen, Dancers Dancing, North West Dance Projects in Portland and, most recently, Vancouver Opera's production of Nixon in China. Wen Wei is the recipient of many awards such as the 2000 Clifford E. Lee Choreographic Award and the 2006 Isadora Award for Excellence in Choreography (*Unbound*). In addition to his works for Wen Wei Dance, he has choreographed for the Alberta Ballet, Ballet Jorgen, Dancers Dancing, North West Dance Projects in Portland and, most recently, Vancouver Opera's production of Nixon in China.

The Master

Ballet



PHOTO : © MARC MONTPLAISIR

Cyrille de la Barre

Born in France in 1969, Cyrille de la Barre began his dance studies at the École de Danse de l'Opéra national de Paris. He was also an exchange student at the Royal Ballet School in London, and took advanced training with Tanz Forum in Cologne. At age 15 he became a member of the Ballet de l'Opéra national de Paris, directed at the time by Rudolf Nureyev, who gave him his first roles as a soloist. He further advanced his technique by studying with Attilio Labis, and under his direction danced several duos, including great classics such as *Don Quixote*, *Giselle* and *The Sleeping Beauty*. He left the Opéra national de Paris at age 19 to take up a position as a soloist with the Basler Ballett in Switzerland, which was the start of his international career. Appointed principal dancer with the Ballet National de Marseille Roland Petit, he went on to work with the Ballet National de Nancy, Bonn Oper am Rhein, Het National Ballet of Amsterdam, Carolina Ballet and the dance company Commun Instant, created

by the star dancer and choreographer Jean-Pierre Aviotte. He has been involved in the company's development since 2001. Over the years he has also worked with great choreographers such as Béjart, Forsythe, Van Mannen, Tharp, Van Danzig, Panov and Weiss. Often invited as a guest artist to international festivals like Varna, Spoleto and Osaka, Cyrille constantly seeks to cultivate and develop his dance knowledge. He explores different styles of dance, including modern dance, jazz, flamenco, tap dance and hip-hop. After more than 3000 performances, Cyrille now devotes himself to teaching. He works as an assistant choreographer (the musical comedy *Romeo et Juliette* in Paris), and as ballet master and professor at the North Carolina School of the Arts, Oldenburgischer Staatstheater, Fondazione Arena di Verona and the Conservatoire d'Avignon.

2014



2015

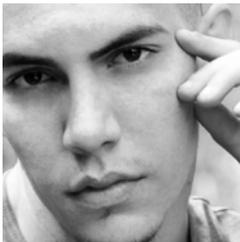
The Dancers



PHOTO : © RAPHAELLE BOB GARCIA



PHOTO : © RAPHAELLE BOB GARCIA



Daniel Alwell

Daniel 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. Daniel joined Arts Umbrella in 2009 as a member of the Senior Dance Company. While training there, he has had the honour of working with some of the finest choreographers, including Azure Barton, Walter Matteini, James Kudelka, Fernando Magadan, Wen Wei Wang, Leslie Telford, Gioconda Barbuto, and Stephen Shropshire, to name but a few.

Christina Bodie

Originally from Edmonton, Alberta, Christina studied in the professional division of the Royal Winnipeg Ballet School. She later went on to study at The Juilliard School, from which she graduated in 2005 with a Bachelor of Fine Arts. While at Juilliard, Christina performed the works of renowned choreographers such as Robert Battle, Azure Barton, Ohad Naharin, José Limón and Paul Taylor. Before joining BJM, Christina danced for the prestigious Koresh Dance Company in Philadelphia. Christina has been a member of BJM since 2007.

Mark Francis Caserta

Mark is from Pennsylvania and is a graduate of the dance program at the University of the Arts in Philadelphia. From 2010 to 2014 he danced for Complexions Contemporary Ballet and as a guest artist with the Pennsylvania Ballet. Mark was a participant in the popular television show *America's Got Talent* and also in *Step Up 2: The Streets*. In conjunction with his career as a dancer, he has taught dance at the Broadway Dance Center, PULSE Convention and at the Complexions Contemporary Ballet summer program, where he also works as a choreographer. He has created works for the Brooklyn Dance Festival and for Pennsylvania Ballet II, mastering several different dance styles from jazz to classical ballet by way of hip-hop, tap dancing and African folk dance. Mark joined the BJM team in the summer of 2014.



PHOTO : © MARC MONTPLAISIR



PHOTO : © MARC MONTPLAISIR



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Céline Cassone

Born in France, Céline 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 Bèjart Ballet Lausanne, under the direction of Maurice Bèjart, where she performed many solo roles. It was also as a soloist that she joined, in 1999, the Ballet du Grand Théâtre de Genève. Céline 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, in 2006, of the « Étoile de Ballet 2000 » dance award and in 2010, she received the « Premio Asti Danza » dance award. Deciding to acquire the freedom to accept a variety of new challenges, Céline became an independent artist in 2008. She was part of Morphoses, Christopher Wheeldon's company, and she worked with choreographer Benjamin Millepied (Dances Concertantes). She joined BJM in 2008 as a dancer.

Christian Denice

Christian Denice received his dance training at Bobbie's School of Performing Arts in Thousand Oaks, California. Christian has danced for Odyssey Dance Theater in Salt Lake City (Utah), and then for River North Dance Chicago in Chicago, IL under the direction of Frank Chaves where he has performed original works by renowned choreographers including Sidra Bell, Robert Battle, Lauri Stallings, and Sherry Zunker, as well as having the opportunity to co-choreograph the work for the company in 2011. Christian has the privilege of teaching and choreographing throughout the country, most recently setting an original work on Odyssey Dance Theater at the beginning of the year. Christian 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, Christian has danced for Company E in Washington, DC, Greensboro Ballet in Greensboro, North Carolina and Montgomery Ballet in Montgomery, Alabama. Christian began working with BJM in 2012.

Youri De Wilde

Québec native Youri began his training as a classical ballet dancer at the age of nine at the École supérieure de ballet du 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

Born in Vancouver, Kiera Hill 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, Azure 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 Kiera was an apprentice with Ballet BC in Vancouver where she had the opportunity to collaborate and perform extensively with the company. Kiera joined the company in 2013.



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Alexander Hille

Born in Minnesota, Alexander Hille 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. Alexander 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 Les Ballets Jazz de Montréal in the spring of 2011.

Graham Kaplan

Born and raised in Richmond, BC, Graham Kaplan started dancing at age 9, 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 for the past two years, Graham has performed original works by Azure 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 Graham's second year with BJM.

Nicholas Korkos

Native San Franciscan Nicholas Korkos trained predominantly at Alonzo King LINES Ballet School. He has been a member of Robert Moses' KIN, project agora, tinypistol, Zhukov Dance Theatre, Hubbard Street 2 and most recently, Azure Barton and Artists. In addition, Korkos has performed with LINES Ballet and the San Francisco Opera. This is Nicholas' first season with BJM.

Morgane Le Tiec

Born in France in 1986, Morgane 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 8^e arrondissement. In 1999, she was accepted at the Conservatoire national supérieur de musique et de danse de Paris, from which she graduated in 2004. Morgane performed in Alexandre Bourdat's *Ainsi-soient-elle*, Loïc Perela's *23h59*, Jania Batista's *Sanctus* and choreographed *4:50 dream*. In January 2008, she danced with 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 worked with the Montalvo/Hervieu troop before joining BJM in the spring of 2011.

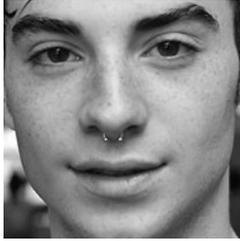


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Guillaume Michaud

Born in Quebec, Guillaume Michaud started dancing at the age of six. He has received training in many dance styles, including hip-hop, contemporary, social dance, and jazz. While pursuing studies at the École supérieure de Ballet of Québec, Michaud has appeared on television and worked at Just for Laughs and Cirque du Soleil. Guillaume Michaud joined the company in 2013 as the first intern to benefit from proceeds generated from the Eva von Gency Fund. He became a full company dancer in January 2014.

Saskya Pauzé-Bégin

Saskya Pauzé-Bégin studied at the École supérieure de ballet du Québec from 2011 to 2014. She spent the past two summers at the Arts Umbrella summer Intensive workshop in Vancouver, and attended summer ballet classes in Berlin taught by William Forsythe, learning the repertoire of *The Nutcracker* – Claude Caron, *Swan Lake* – Taïna Morales, *Balanchine (Diamonds and Episodes)* – Josyanne Sidimus, *Seascape* – Judith Marcuse, *M.O.R.* – Gioconda Barbuto, *Hommage* – Sophie Estel. She begins her first season with BJM in 2014 as the second recipient of the Eva von Gency Scholarship, which supports emerging young dancers in Quebec.

Ashley Werhun

Ashley Werhun began her formal training Edmonton, Alberta. Her training was supplemented by attending The National Ballet of Canada, Royal Winnipeg Ballet, The Banff Center, and The Juilliard School. Werhun later studied at The Alberta Ballet School and Alonzo King's LINES Ballet. Before joining Trey McIntyre Project in 2008, she performed with NorthWest Dance Project and Ballet British Columbia. She has had the privilege to perform the works of Lauri Stallings, Thaddeus Davis, Septime Weber, Alonzo King, Maurya Kerr, Yannis Adoniou, and Trey McIntyre. In six seasons with TMP, has inspired the creation of numerous new works and world premiers. As an Artist in Residence at St. Luke's Children Hospital, she uses dance as therapy to promote joy and healing. She cherishes these experiences and finds inspiration in each moment. Ashley is thrilled to begin her first season with Les Ballets Jazz de Montreal.

BJM

Les Ballets Jazz de Montréal

Ballets Jazz

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Eddy Toussaint

ARTISTIC DIRECTOR
Louis Robitaille

BALLET MASTER
Cyrille de La Barre

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Christina Bodie
Mark Francis Caserta
Céline Cassone
Christian Denice
Youri de Wilde
(in paternity leave)
Alexander Hille
Kiera Hill
Graham Kaplan
Nicholas Korkos
Morgane Le Tiec
Guillaume Michaud
Ashley Werhun

INTERN
Saskya Pauzé-Bégin

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