

EVENING PROGRAM – 2014 - 2015 SEASON
MANDATORY MENTIONS, LOGOS AND TEXTS

(This page has to be in the evening program, at the end for example)

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Founder Emeritus
Geneviève Salbaing

Cofounders
Eva von Gency
Eddy Toussaint

Artistic Director
Louis Robitaille

Ballet Master
Cyrille de La Barre

Artists
Daniel Alwell
Christina Bodie
Céline Cassone
Mark Francis Caserta
Youri de Wilde
Christian Denice
Kiera Hill
Alexander Hille
Graham Kaplan
Nicholas Korkos
Morgane Le Tiec
Guillaume Michaud
Ashley Werhun

Intern
Saskya Pauzé-Bégin

PRODUCTION TEAM

Technical Director
Daniel Ranger

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CONSEIL DES ARTS
DE MONTRÉAL



BJM recognizes the important contribution of the Marjorie and Gerald Bronfman Foundation for their support in the development of new works.



Company's logo:

* All logos and pictures can be downloaded from our website under the Media section

<http://www.bjmdanse.ca/medias.php?lg=en>

Nom d'utilisateur : bjm

Mot de passe : bjmdanse

BJM – LES BALLETS JAZZ DE MONTRÉAL

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 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 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 a certain magic at the end of a performance, I know that this kind of encounter has truly taken place.

- Louis Robitaille

CLOSER – BENJAMIN MILLEPIED

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 Céline 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 twenty minutes, Céline 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

CHOREOGRAPHY Benjamin Millepied	Daniel Ranger after Roderick Stewart Murray
DANCERS Celine Cassone, Alexander Hille	COSTUMES UNTTLD Simon Bélanger and José Manuel St- Jacques
MUSIC <i>Mad Rush</i> , by Philip Glass	LENGTH 17 minutes
LIGHTING	

PAUSE 3 MINUTES

KOSMOS

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.

ARTISTIC DIRECTION Louis Robitaille	COSTUMES Philippe Dubuc
CHOREOGRAPHY Andonis Foniadakis	WORLD PREMIERE October 2014, Lakewood, United States
MUSIC Julien Tarride	LENGTH 35 minutes
LIGHTING James Proudfoot	

INTERMISSION 20 MINUTES

ROUGE

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.

ARTISTIC DIRECTION
Louis Robitaille

COSTUMES
Kristin Hofmann

CHOREOGRAPHY
Rodrigo Pederneiras

LENGTH
36 minutes

MUSIC
Paul Baillargeon and the Grand Brothers

WORLD PREMIERE
November 2014, Boston, United States

LIGHTING
Gabriel Pederneiras

A production of BJM - Les Ballets Jazz de Montréal.

BIOGRAPHIES OF THE CHOREOGRAPHER

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 Danse 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 2004 and 2005, Millepied was the artistic director of the Morris Center Dance in Bridgehampton and in 2006 and 2007 he was the “residency choreographer” at the Baryshnikov Arts Center. 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. In the fall of 2014, he will assume the role of the new Director of Dance of the Paris Opera.

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. Foniadakis created his own dance company Apotosoma, in Lyon, France in 2003. He has shown his work in France, Greece, Italy, Finland, Luxembourg, England, and USA. In 2012 he received the Danza e Danza Award for the “Best Choreographer 2012” in Italy, for the creation “*Les Noces*” in Maggio Danza. As well he has participated in the new film of Darren Aronofsky NOAH that will be released spring 2014.

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.

Always guided by the music, Rodrigo reconstructs the classics in a completely Brazilian way, with intensity, without straying into exoticism, stereotypes, or pretentiousness. Several features distinguish his work: one or more dancers separate themselves from the group, as though magnetized by an invisible force; the group reforms until a similar interference is repeated; rotations are rare; the stage is conceived as a central point with a welldefined foreground; the arrangements are the spontaneous result of the movements executed by the dancers from the very beginning of the work’s creation.

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 Guaira, 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. 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.

CYRILLE DE LA BARRE – BALLET MASTER

Born in France in 1969, Cyrille de la Barre began his dance studies at the École Nationale de l’Opéra 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 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.

BIOGRAPHIES OF THE DANCERS

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 Azsure Barton, Walter Matteini, James Kudelka, Fernando Magadan, Wen Wei Wang, Leslie Telford, Gioconda Barbuto, and Stephen Shropshire, to name but a few. Daniel is very grateful for all the opportunities in his life thus far.

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, Azsure 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.

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 Béjart Ballet Lausanne, under the direction of Maurice Béjart, 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. She joined BJM in 2008 as a dancer.

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.

YOURI DE WILDE

Québec native Youri 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.

CHRISTIAN DENICE

Christian Denice grew up dancing in Westlake Village, CA. He began his professional dance career at Odyssey Dance Theater in Salt Lake City, Utah under the direction of Derryl Yeager. Christian spent the next three years at River North Dance Chicago in Chicago, IL under the direction of Frank Chaves. He has worked with and performed works by Robert Battle, Sidra Bell, Lauri Stallings, Roni Koresh, and Frank Chaves to name a few. He has guest performed with the Montgomery Ballet (Alabama), Greensboro Ballet (North Carolina), and Company E (Washington, DC). In addition, Christian teaches and choreographs nationally and internationally. recently creating two new works for Odyssey Dance Theater. Christian joined BJM in 2012.

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 is thrilled to begin her first season with Les Ballets Jazz de Montréal.

ALEXANDER HILLE

Born in Minnesota, Alexander Hille began dancing at the age of eight. Upon graduating from the Saint Paul Conservatory for Performing Artists in 2007, he was accepted to the Juilliard School in New York City. While attending Juilliard (graduated 2011), Alexander was privileged to learn the works of some of the most innovative and prominent figures in dance, including: José Limon, Merce Cunningham, Ohad Naharin, Mark Morris, Larry Keigwin, Stijn Celis, Darell Grand Moultrie, Benjamin Millipied, Bronislava Nijinska, and Eliot Feld (Alexander was the recipient of the Paul Taylor Scholarship in 2011). In 2009 he was thrilled to be selected to travel to Europe with Juilliard for the inaugural Juilliard European tour, with performances at the Théâtre de Caen, the Glass Factory, and le Conservatoire de Paris. He has spent summers working to expand his artistic horizons, by training at the Juilliard School, Springboard Danse Montréal, and Move in Nederlands Dans Theater. Throughout his time at these various programs he learned the repertory of Azure Barton, Anabelle Lopez Ochoa, Crystal Pite, Jiri Kylian, and Paul Lightfoot & Sol Leon. Alex has worked independently, guest performing in Minnesota Dance Theaters Nutcracker Fantasy, performing for the Greenwich Music festival in La Dame a la Licorne, and also at the Louis Vuitton on 5th avenue for New York's Fashion's Night out. Alexander 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 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 Graham's first year as an apprentice 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, Aszure 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 8e arrondissement. In 1999, she was accepted at the Conservatoire nationale supérieur de musique et de danse in 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 troupe before joining BJM in the spring of 2011.

GUILLAUME MICHAUD

Born in Quebec, intern 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 joined the company in 2013.

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) – Josyane 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 Gencsy 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

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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.