

2014 // 15 SEASON

Northrop Presents

LES BALLETS JAZZ DE MONTRÉAL

Fri, Oct 24, 8:00 pm
Carlson Family Stage

*Closer
Night Box
Harry*





Christine Tschida. Photo by Patrick O'Leary, University of Minnesota.

Dear Northrop Dance Lovers,

Ahhh...Montréal, a city of old-world charm and contemporary urban energy. A city that's as romantically traditional as it is cutting-edge innovative. It's cosmopolitan and sophisticated, yet warm, unassuming, and almost small-town friendly.

If you visit Montréal, you notice at once what an international city it is. That dynamic mix of flavors—ethnicity, culture, language, ideas, and cuisine—is just what we have on Les Ballets Jazz de Montréal's (BJM) program tonight. It's a program that is a true international mix, reminding us of just how universal the art form of dance is, and how many different cultural elements contribute to what we see on stage.

The company, BJM, is a lot like the city it's named for. There's that tradition of fine ballet technique steeped in their bones. Yet, what flair and swagger they bring to their performances! And such personality and joie de vivre that you want to invite them all over for a beer after the show.

We open with *Closer*, choreographed by Benjamin Millepied, who was born in Bordeaux, raised in Dakar, Senegal, danced with New York City Ballet for more than 10 years and is now the Director of Dance at the Paris Opera Ballet. We'll have the pleasure of seeing the work performed tonight by the dancer Millepied created it for in 2006: Céline Cassone.

Night Box gives us a glimpse of high-voltage Montréal nightlife, evoking the city through sounds, rhythms, music, and flashing lights. Choreographer Wen Wei Wang was born and raised in China, and now makes his home in Canada. For this piece, he collaborated on the design with the famous Montréal design duo, UNTTLD.

Harry, the final piece of our program, was created by Israeli-American choreographer Barak Marshall, who spent years with Batsheva Dance Company in Tel Aviv. Teeming with energy, hope, and humor, and set to a score combining jazz, Israeli folksongs, and traditional music, it's an extravaganza of dance that is a perfect match for the talents of Les Ballets Jazz de Montréal.

Thank you for joining us tonight for Les Ballets Jazz de Montréal's first Minneapolis appearance. I hope you leave feeling like they are all friends you're going to want to invite back again!

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: THE HONG KONG BALLET in *Turandot*, a gorgeous full-length ballet based on the Puccini opera, November 6 and 7 at Northrop.

Northrop at the University of Minnesota

Presents

LES BALLETS JAZZ DE MONTRÉAL

Artistic Director
LOUIS ROBITAILLE

Founder Emeritus
GENEVIÈVE SALBAING

Cofounders
EVA VON GENCSY
EDDY TOUSSAINT

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
SASKYA PAUZÉ-BÉGIN
ASHLEY WERHUN

Technical and Tour Director
DANIEL RANGER

Sound and Video Technician
MANON MEUNIER

Carpenter
MARTIN JANNARD



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

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UNIVERSITY OF MINNESOTA
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LES BALLETS JAZZ DE MONTRÉAL (BJM)

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 caliber dance pieces keeps raising the bar for his team of performers and stage professionals. 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.

CLOSER

Choreography by **Benjamin Millepied**
Music by **Philip Glass (“Mad Rush”)**
Lighting by **Daniel Ranger** after **Roderick Stewart Murray**
Costumes by **UNTTLD (Simon Bélanger and José Manuel St-Jacques)**

Length: 17 minutes

DANCERS
Céline 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 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, 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.

PAUSE



NIGHT BOX

Choreography by **Wen Wei Wang**
Music by **Amute, Olaf Bender, The Steals & Graffiti, Giorgio Magnanensi, Max Richter, Paul Rogers, Victoria R. Senking**
Lighting Design by **James Proudfoot**
Costume Design by **UNTTLD (Simon Bélanger and José Manuel St-Jacques)**
Projections Production by **Catherine Faucher**
Projections Creation by **Denis Dulude and Christian Lalumière**
Projections Collaboration by **Christian Mouzard**

Length: 35 minutes

DANCERS
Full Cast

The World Premiere of this piece was in April 2012 in Erie (PA), United States.

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, and streets. Against a backdrop of darkness, these diverse spaces become bathed in light. The choreographer worked with the Montréal design duo UNTTLD to create a new and refreshing style inspired by urban street life.

“This work is about people and everyday life through body language, energy, relationships, and emotions, reflecting the world in which we are living. Many thanks to the dancers for their collaborative spirit and their generous contribution to the concept.”

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.

INTERMISSION

HARRY

Artistic Direction by **Louis Robitaille**
Choreography by **Barak Marshall**
Choreography Assistants: **Inbar Nemirovsky, Osnat Kelner**
Music by **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 by **Daniel Ranger**
Costumes by **Anne-Marie Veevaete**

Length: 40 minutes

DANCERS
Full Cast

The World Premiere of this piece was in July 2012 in Montauban, France.

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, 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 (Montréal).

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



ARTISTIC DIRECTOR



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 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.

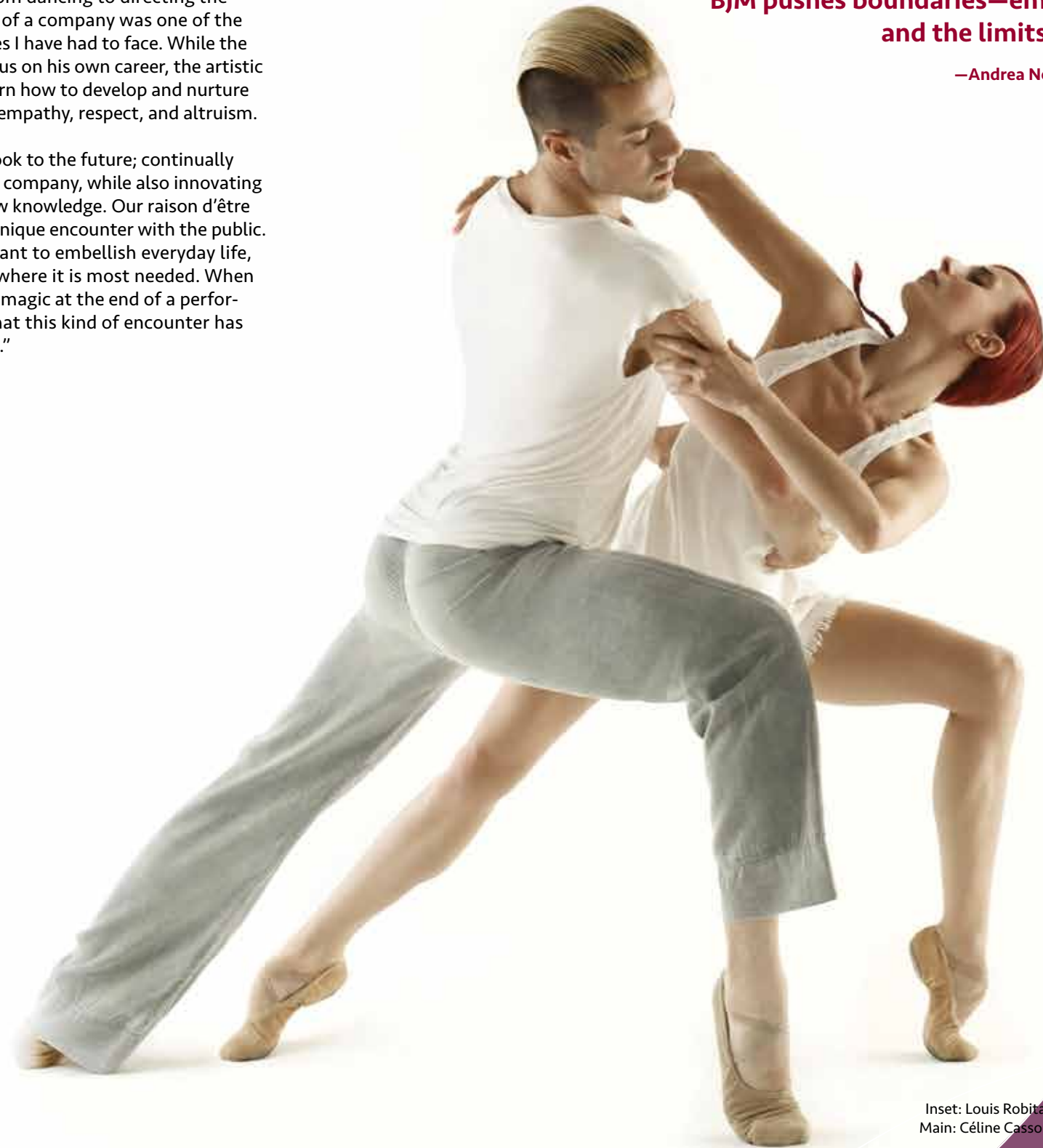
The transition from dancing to directing the artistic activities of a company was one of the biggest challenges I have had to face. While the dancer has to focus on his own career, the artistic director must learn how to develop and nurture such qualities as empathy, respect, and altruism.

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

“BJM pushes boundaries—emotional, physical, and the limits of the art form...”

—Andrea Nemetz, *The Chronicle Herald*



Inset: Louis Robitaille. Photo © Christopher Pozio.
Main: Céline Cassone and Alexander Hille in *Closer*.
Photo © Leda & St.Jacques.

CHOREOGRAPHERS AND BALLET MASTER



BENJAMIN MILLEPIED Choreographer

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.



WEN WEI WANG Choreographer

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. Wang 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*.



BARAK MARSHALL Choreographer

Born and raised in Los Angeles, California, Barak Marshall is the son of acclaimed dancer, choreographer, and musician Margalit Oved. Marshall quickly 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. In 1999, Marshall was invited by Ohad Naharin to become the Batsheva Dance Company's first-ever house choreographer. Marshall 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.

Marshall studied social theory and philosophy at Harvard University. He is a guest lecturer at UCLA's Department of World Arts and Cultures. Marshall 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. He presented *Rooster* on June 2011 at the Berlizo Opera House and *Monger* on July 2011 at Campo Santo during the Estivales de Perpignan at the Montpellier Danse Festival 2011. Marshall currently divides his time between Tel Aviv and Los Angeles. In 2012, the choreographer worked on a new creation with BJM.



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, de la Barre 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 3,000 performances, de la Barre 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.

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. Alwell 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. Alwell is very grateful for all the opportunities in his life thus far.



CHRISTINA BODIE

Originally from Edmonton, Alberta, Christina Bodie 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, Bodie performed the works of renowned choreographers such as Robert Battle, Azure Barton, Ohad Naharin, José Limón, and Paul Taylor. Before joining BJM, Bodie danced for the prestigious Koresh Dance Company in Philadelphia. Bodie has been a member of BJM since 2007.



CÉLINE CASSONE

Born in France, Céline Cassone 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. 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, 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, Cassone 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 Francis Caserta 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. Caserta 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. Caserta joined the BJM team in the summer of 2014.



YOURI DE WILDE

Québec native Youri de Wilde 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. Denice 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, Denice teaches and choreographs nationally and internationally, recently creating two new works for Odyssey Dance Theater. Denice 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 Hill was an

apprentice with Ballet BC in Vancouver where she had the opportunity to collaborate and perform extensively with the company. Hill 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), Hille 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 Millepied, Bronislava Nijinska, and Eliot Feld (Hille 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, Jiří Kylián, and Paul Lightfoot & Sol Leon. Hille has worked independently, guest performing in Minnesota Dance Theater's *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. Hille joined Les Ballets Jazz de Montréal in the spring of 2011.

THE DANCERS



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, 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 Kaplan'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 Korkos' first season with BJM.



MORGANE LE TIEC

Born in France in 1986, Morgane Le Tiec 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. Le Tiec 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* by Claude Caron, *Swan Lake* by Taïna Morales, Balanchine's *Diamonds*, *Episodes* by Josyanne Sidimus, *Seascape* by Judith Marcuse, *M.O.R.* by Gioconda Barbuto, and *Hommage* by Sophie Estel. She began 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 in 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. Her six seasons with TMP 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. Werhun is thrilled to begin her first season with Les Ballets Jazz de Montréal.

ADMINISTRATIVE TEAM

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Ginette Gaulin

Administrative Director
Pascale Correia

Director of Development
Véronique Thibault

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McKNIGHT ARTIST FELLOWSHIPS

For Dancers and Choreographers

McKnight Fellowship News



Photo by Grant Halverson © American Dance Festival.

Two McKnight Choreography Fellows participated in our National Residencies program this summer.

2012 McKnight Choreography Fellow Carl Flink was in residence at the American Dance Festival this summer. He spent six weeks at the festival in Durham, NC, where he taught classes, and created and premiered a new work, *An Unkindness of Ravens*.



Ananya Dance Theatre. Photo © Srija Chatterjea Sen.

2012 McKnight Choreography Fellow Ananya Chatterjea spent a week in residence with her company Ananya Dance Theatre, at Tofte Lake Center (TLC) on beautiful Tofte Lake in the Boundary Waters Canoe Area Wilderness. In TLC's new dance rehearsal space, the company prepared for their performance of *Neel: Blutopias of Radical Dreaming*.

BJM gratefully acknowledges the ongoing support of:

Conseil des arts
et des lettres
Québec



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Canada Council
for the Arts

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.

BALLETS
JAZZ
MONTRÉAL
LOUIS ROBITAILLE
DIRECTEUR ARTISTIQUE



Delgado with Zenon Dance Company. Photo © Bill Cameron.

Watch for the world premiere of McKnight International Artist Osnel Delgado's new work:

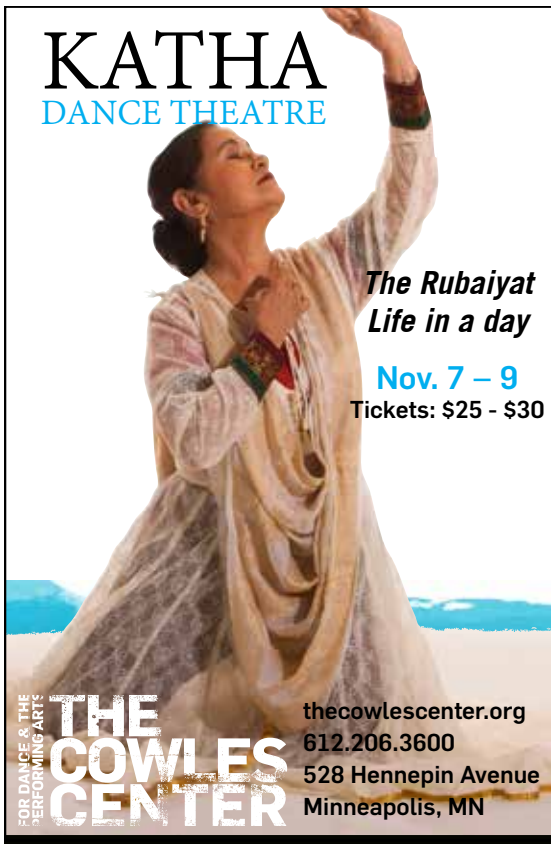
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The McKnight Artist Fellowships for Dancers and Choreographers and the McKnight International Artist programs are funded by The McKnight Foundation and administered by Northrop.

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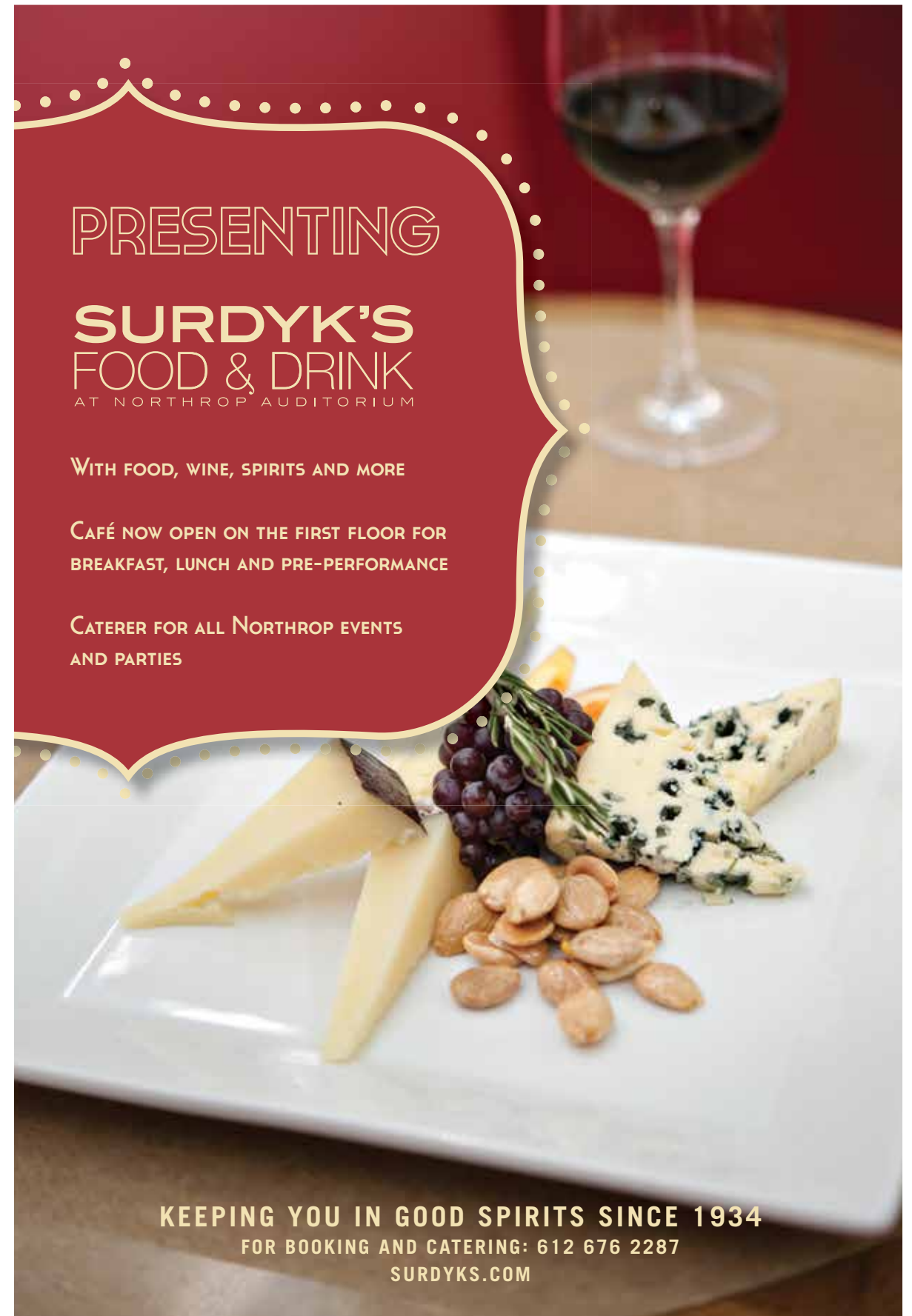
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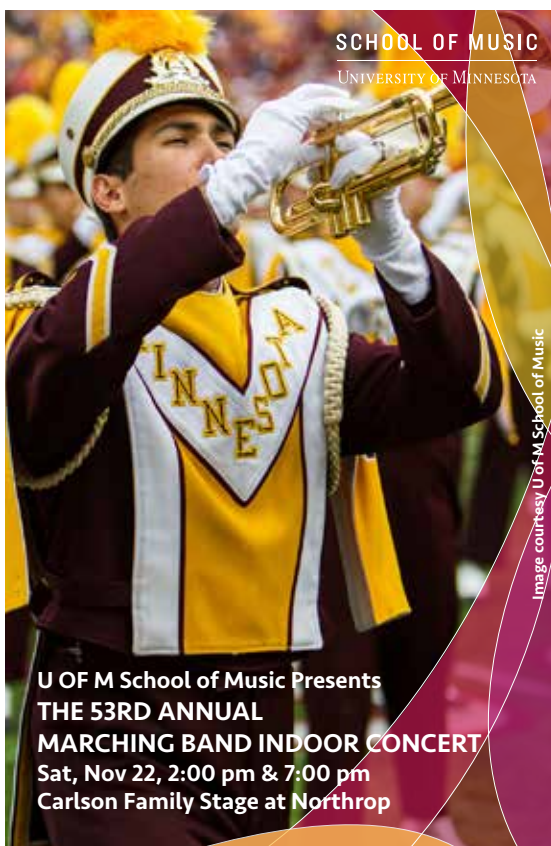
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Carlson Family Stage at Northrop

Image courtesy U of M School of Music

ZENON DANCE COMPANY
zenondance.org



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Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am – 7:00 pm, Monday–Friday and 10:00 am – 3:00 pm Saturday. Surdyk's concessions (including wine and beer) are located on the east and west sides of each level before and during performances happening on the Carlson Family Stage.

Restrooms

Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the east side, and a men's restroom on the west side only).

General Ticket Information

For any ticketing questions, visit U of M Tickets and Events on the ground floor of west and east sides of the building or visit northrop.umn.edu for the most current listing of events.

Replacing Lost Tickets

For your convenience, U of M Tickets & Events keeps record of your purchase, should you lose or forget your tickets.

Accommodating Special Needs

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the east and west sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest.

Cameras and Cell Phones

Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

Motorist Assistance

University of Minnesota provides free jump starts, vehicle unlocking, and flat tire changes to vehicles in University parking facilities Mon–Fri, 7:00 am–10:00 pm. Call 612-626-PARK (7275) for assistance.

Campus Security Escort

Trained security monitors are available 24/7 to walk or bike with anyone on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact them for you.

Questions?

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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2014 // 15 SEASON

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THE SUZANNE FARRELL BALLET

Thu, Dec 4

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Tue, Feb 17

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Tue, Mar 10

MARTHA GRAHAM DANCE COMPANY

Fri, Apr 10 & Sat, Apr 11

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