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# Dance Project

Choreography by Benjamin Millepied,  
Justin Peck, and William Forsythe  
Featuring a special appearance by  
eighth blackbird

BAM Howard Gilman Opera House  
Oct 16—18 at 7:30pm

Running time: two hours including two intermissions

Season Sponsor:

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*Reflections* (2013)

Choreography by **Benjamin Millepied** in  
collaboration with the company  
Music by **David Lang**, performed by **Andrew  
Zolinsky**

Visual concept by **Barbara Kruger**

*Murder Ballades* (2013)

Choreography by **Justin Peck**  
Music by **Bryce Dessner**, performed by  
**eighth blackbird**

Visual concept by **Sterling Ruby**

*Quintett* (1993)

Choreography by **William Forsythe**  
Music by **Gavin Bryars**

**REFLECTIONS** (2013)

Choreography

**Benjamin Millepied**In collaboration with **Julia Eichten, Charlie Hodges, Morgan Lugo, Nathan Makolandra, and Amanda Wells**

Music

**David Lang**, selections from *This was written by hand / memory pieces*

Piano

**Andrew Zolinsky**

Visual installation

&amp; Costume design

**Barbara Kruger**

Lighting design

**Roderick Murray**

Premiere

May 23, 2013 at Théâtre du Châtelet in Paris, France

Commissioned by Van Cleef and Arpels

*Reflections* is conceived as a true artistic collaboration, not only between choreographer Benjamin Millepied, composer David Lang, and artist Barbara Kruger, but also between Millepied and the dancers of L.A. Dance Project.

*Reflections* premiered at the Théâtre du Châtelet in Paris, France on May 23, 2013. It was commissioned by Van Cleef and Arpels as the first part of a Triptych entitled *Gems*, to be completed by two different artistic teams collaborating with Benjamin Millepied.

The stark essentiality of Kruger's artwork captures the sensuality and ephemeral feelings of longing and desire, which run through all of Millepied's work. David Lang's minimal score for solo piano is a unique selection from *This was written by hand / memory pieces*, carefully chosen by Millepied and Kruger during the collaborative workshop process in Los Angeles.

—Intermission—

**MURDER BALLADES** (2013)

Choreography

**Justin Peck**

Music

**Bryce Dessner**, performed live by **eighth blackbird**

By arrangement with Chester Music Limited

Lighting design

**Brandon Stirling Baker**

Costume design

**Justin Peck**

Visual concept

**Sterling Ruby**

Premiere

September 17, 2013 at Maison de la Danse in Lyon, France

*Murder Ballades* was commissioned by L.A. Dance Project for eighth blackbird with additional funding from the Doelen Concert Hall Rotterdam, Muziekgebouw aan 't IJ Amsterdam, and Muziekgebouw Frits Philips, Eindhoven, with financial support from the Van Beinum Foundation. It first appeared in concert on April 5, 2013.

"For quite some time I have wanted to examine the strange and rich tradition of American murder ballades. As Justin Peck and I started to consider ideas for our first collaboration on a new work for L.A. Dance Project, I started to examine various strands of American music, both folk and classical, popular and sacred. Around the time I was working we had the horrible tragic shootings in Aurora and Sandy Hook and I started to think about the nature of violence in American identity. The American murder ballad tradition is based on an older European tradition of recounting the details of murders through song. The American tradition over time took on its own localized vernacular, with various stories (often based on similar events or even the same melodies) being told and re-told over the generations. These ballades have long been central to the American folk tradition. In my *Murder Ballades*, recorded by the American chamber music ensemble eighth blackbird, I chose to re-examine several of these old songs and allow them to inspire my own music in response, both within the songs themselves and then in additional movements. —Bryce Dessner

—Intermission—

**QUINTETT** (1993)

Choreography	<b>William Forsythe</b> In collaboration with <b>Dana Caspersen, Stephen Galloway, Jacopo Godani, Thomas McManus, and Jone San Martin</b> <b>Gavin Bryars</b> , “Jesus’ Blood Never Failed Me Yet” © Schott Music GmbH & Co. KG, Mainz
Music	<b>Stephen Galloway</b>
Costume design	<b>William Forsythe</b>
Lighting design	<b>William Forsythe, Stephen Galloway, Thomas McManus, and Jone San Martin</b>
Staging	
Premiere	October 9, 1993 at Opernhaus, Frankfurt am Main, Germany

Lyrical, committed, and moving, *Quintett* is a quiet masterpiece set to Gavin Bryars’ “Jesus’ Blood Never Failed Me Yet.” On a stage filled with bright, white light, *Quintett* brilliantly evokes and develops Bryars’ themes of loss, hope, fear, and joy. In *Quintett* the dancers set into motion a seamless flow of duets, solos, and trios in counterpoint to the heartbeat of Gavin Bryars’ music. Weaving and tumbling, the dancers create an eddying force that grows in fluid, joyous complexity—a torrent containing, in its bright, vital vision, an awareness of its own eventual end.



## INTO THE WOODS—SIX MEDITATIONS ON THE INTERDISCIPLINARY

By John Corbett, April 2013

Text commissioned by L.A. Dance Project

### I. What a funny word it is: “interdisciplinary.”

How can it hold any meaning anymore, this train-wreck of a term? What pretense of significance can interdisciplinarity bear in a fusion-mad era like ours, when telephones are televisions and stereos rolled into one, all the world’s musical genres seemingly must converge, and (as of a dozen years ago) the word “multitask” has an official place in the dictionary? In other words, isn’t everything interdisciplinary today?

Certainly, from within the world of art schools, the push has been towards the merger of disciplines. Painters should be performance artists. Video artists should learn to sew. Sculptors should dance. Animators should write short fiction. And everyone needs to know how to use Photoshop, QuickTime, and Pro Tools. Or at least Garage Band. For better or worse, the world of the isolated artist in her or his studio, adept at one task, focused and forever lost in the pursuit of that single medium, is increasingly rare.

But is it the end of the discipline? If everyone is a specialist at blending, in the end what do they blend? Perhaps something else is happening. Maybe there are now several different kinds of interdisciplinary. Could it be that the older synthesizing model—the late-19th-century gesamtkunstwerk of Richard Wagner or even the 1960s “intermedia” notion of Dick Higgins—which urged for a total unification of the arts, is being superceded by another way of mixing practices. Rather than all arts becoming one, this model might be seen as one in which the different media are brought into proximity. They respect one another’s autonomy. Rather than co-mingling, they co-exist.

II. We don’t know how to solve the problems of being together. And if we do solve them, I believe that each person should leave space around himself and the other person. An emptiness

between two. So that if you do go with another person into the woods, and succeed in being in the woods, it will only be because you think of yourself as independent of the going into the woods of the second person. —*John Cage*

The John Cage/Merce Cunningham formulation of the interdisciplinary as the proximate, as co-existence, was uniquely extreme. Work is to be developed in isolation, brought together without pre-determined synchronization or advance notice of the meaning of the mash-up. The dancers dance; the musicians play. What happens between is for the audience to observe and experience. Cage and Cunningham’s friendships and collaborations with visual artists Robert Rauschenberg and Jasper Johns, and in turn the loose mentorship they all had with Marcel Duchamp, expressed ties in spirit rather than in material and method. One has the feeling that these artists were able, for a moment, to solve the problems of being together by leaving space around themselves. And around their work. A vision of interdisciplinarity that is radically open because it requires no resolution, no conforming of one modality of art to another. Independent simultaneous events occur without having to be reconciled. Asked whether he thought of his writing as music, Cage said that it all depended on whether you attended to it as writing or as music. Both mindsets were possible, but as activities, the disciplines stayed independent. Writing was writing, music music.

III. In the mid-1940s, an extraordinary artist named Thelma Johnson Streat started dancing in front of her paintings. The first African-American woman to show at (and be collected by) MoMA, Streat was on the Works Progress Administration and worked on Diego Rivera’s murals. Inspired by a multicultural melange of traditional dance from Haiti to British Columbia, she gave recitals at her openings, interpreting her own visual art through movement. It’s a surprising image: a young black woman, having already had her life threatened for making anti-KKK paintings, performing modern dance as a sort of ritual invocation around her watercolors and canvases. (Katherine Dunham is said to have collected her work.)

The most wonderfully strange idea here is just that Streat danced to paintings. Not music, paintings. And why not? Paintings give off vibrations. They hum at their own frequency, and if you pick up on their buzz they can motivate you. Streat clearly felt this. She understood the sympathetic resonance between painting and dance. Perhaps she translated one into the other and back again.

**IV.** Which is why the best way to read me is to accompany the reading with certain appropriate bodily movements. Against non-spoken writing. Against non-written speech. For the gesture-support. —*Philippe Sollers*

Sollers' notion of the gesture-support has always seemed to be about more than writing. The idea of someone moving while reading, of being inspired to sway by words on a page—such a lovely concept. But it applies as well to eating (when biting into something delicious, think of the possible gesticulations) or to listening to music or to looking at a great painting, which, a-la-Streat, sets one rocking on one's heels, a sort of corporeal hilarity taking over and forcing one to nod, to dance, pulling the viewer toward and away from itself in waves. Standing in front of de Kooning's *Excavation*, I am always, quite literally, moved.

Benjamin Millepied's *Moving Parts* engenders gesture-support. Here are Christopher Wool's large paintings, mounted on wheels, swiveling and rolling, dancers interacting and literally dancing with the canvases, the encounter mediated by Nico Muhly's springy score. Wool's stylized, lettristic images, which involve a dense thicket of layers arrayed in a shallow space, can be shifted at an almost imperceptible rate or quickly and dramatically reoriented. They can be angled, changing perspective, allowing the dancers to cast shadows around them. In this direct interface between dance and visual art, Millepied suggests a third possibility for the interdisciplinary, one in which it is neither totally syncretic nor totally autonomist. The work is in

proximity, but there is also an affinity expressed; it's more than simply a neutral presentation of simultaneity. The result is a gesture-support: delight of motion set off by a work in a different medium.

**V.** For me, moving to music is a source of joy. —*Benjamin Millepied*

Dance has explored the far reaches of interdisciplinarity since its birth. The special relationship it has with music, almost as a given, has allowed for the exploration of myriad configurations—music can prompt, can counter, can move off on its own. Consider Cunningham's 1964 collaboration with composer LaMonte Young, *Winterbranch*, in which the latter contributes a very oblique atmosphere of stark, loud noises.

This is hardly the chronometric, time-keeping relationship of some scores to their dance—the joyful experience that Millepied mentions—but it functions perfectly as a backdrop for Cunningham's dancers and the equally uncompromising stage design and lighting by Rauschenberg. One could argue that dance, like opera, is inherently interdisciplinary. It is, nevertheless, equally a discipline of its own.

**VI.** Writing about music is like dancing about architecture. —*Martin Mull*

The classic line, attributed to many speakers, its structure dating back to the early 1900s: Writing about music is like [blanking] about [blank]. Early versions included "singing about economics." The variant that captured the world's imagination, though, was Mull's formula. It pondered: what kind of translation could that be? Words can't express what's meaningful in music, any more than moving can tell you much about a building.

Weird thing is: there's nothing remotely strange anymore about the idea of dancing about architecture.

## CHOREOGRAPHERS

**WILLIAM FORSYTHE** (choreographer, *Quintett*) was raised in New York and initially trained in Florida with Nolan Dingman and Christa Long. He danced with the Joffrey Ballet and later Stuttgart Ballet, where he was appointed resident choreographer in 1976. Over the next seven years, he created works for the Stuttgart ensemble and ballet companies in Munich, The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of Ballett Frankfurt, creating works such as *Artifact* (1984), *Impressing the Czar* (1988), and *Limb's Theorem* (1990), among many others. After the closure of Ballett Frankfurt in 2004, Forsythe established a new, more independent ensemble whose works include *Three Atmospheric Studies* (2005), *You made me a monster* (2005), *Human Writes* (2005), *Heterotopia* (2006), *The Defenders* (2007), *Yes we can't* (2008), and *I Don't Believe in Outer Space* (2008). Both Ballett Frankfurt and The Forsythe Company have performed numerous times at BAM over the years. Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including Kirov Ballet, New York City Ballet, San Francisco Ballet, National Ballet of Canada, England's Royal Ballet, and Paris Opera Ballet. Awards received by Forsythe and his ensembles include the Bessie Award (1988, 1998, 2004, 2007) and London's Laurence Olivier Award (1992, 1999, 2009). Forsythe has been conveyed the title of Commandeur des Arts et des Lettres (1999) by the government of France and has received the German Distinguished Service Cross (1997), the Wexner Prize (2002), and the Golden Lion (2010). Forsythe has been commissioned to produce architectural and performance installations by architect-artist Daniel Libeskind, ARTANGEL (London), Creative Time (New York), and the City of Paris. His performance, installation and film works have been presented in museums and exhibitions. In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education such as his 1994 computer application *Improvisation Technologies: A Tool for the Analytical Dance Eye*, developed with the Zentrum für Kunst und Medientechnolo-

gie. As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. He is an honorary fellow at the Laban Centre for Movement and Dance (London) and holds an honorary doctorate from the Juilliard School. Forsythe is also a current A.D. White Professor-at-Large at Cornell University (2009—15).

**BENJAMIN MILLEPIED** (choreographer, *Reflections*; founding director, L.A. Dance Project), born in France, began his dance training at the age of eight with his mother, Catherine Flori, a former modern dancer. From the age of 13 to 16 he attended the Conservatoire National de Lyon, studying with Marie France Dieulevin and Michel Rahn. In 1992, Millepied came to New York to attend the summer program at School of American Ballet, the school of New York City Ballet. The following year, he became a full-time student at the school, receiving the "Bourse Lavoisier," a scholarship award from the French Ministry. At SAB he studied with Stanley Williams and Adam Luders. In the 1994 SAB Spring Workshop, Millepied originated a principal role in Jerome Robbins' *Two and Three Part Inventions* to music by JS Bach. He was awarded the Prix de Lausanne the same year. In his last year at SAB, Millepied received the Mae L. Wien Award for Outstanding Promise and was invited to join New York City Ballet. In the spring of 2001, he was promoted to the rank of principal where he remained until his retirement as a dancer in 2011. With NYCB, Millepied danced repertoire by George Balanchine and Jerome Robbins. Many original roles were also created for him by Robbins, Peter Martins, Alexei Ratmansky, Christopher Wheeldon, Angelin Preljocaj, and Mauro Bigonzetti. Millepied started choreographing in 2001, and in 2002 he founded *Danses Concertantes*. The company gathered different dancers for each tour, and for over eight years performed new works and ballet repertory in prestigious venues all over the world. From 2006 to 2007, Millepied was choreographer-in-residence at Baryshnikov Arts Center. During his time there, he created the solo *Years Later* for Mikhail Baryshnikov. In 2007, he received the United States Artists Wynn Fellowship. In 2010, he was named Chevalier in the Order of Arts and Letters by the French Ministry of Culture. Millepied's ballets are in the repertoire of major dance companies around the world including NYCB, Paris Opera Ballet, ABT, Mariinsky Ballet, and Lyon

Opera Ballet. His collaborators include composers and artists such as Nico Muhly, David Lang, Philip Glass, Christopher Wool, Barbara Kruger, Paul Cox, Rodarte, Thierry Escaich, Santiago Calatrava, and Daniel Buren. Millepied also works in film, both as choreographer and director. In 2013, Millepied founded the Amoveo Company with composer Nicholas Britell. Amoveo is an artist collective collaborating in digital media, live events, television, and film. In 2010, Millepied choreographed and starred in Darren Aronofsky's *Black Swan*. In 2012, he moved to Los Angeles where he founded L.A. Dance Project, whose mission is to promote new collaborative work by emerging and established artists, and to revisit influential multidisciplinary dance collaborations from the past. The company creates innovative platforms for contemporary dance and expands the experience of dance and dance education to audiences of all ages. In January 2013 the Paris Opera Ballet announced Millepied's appointment as its new director, a role he assumes this fall.

**JUSTIN PECK** (choreographer, *Murder Ballades*), at 27 years old, has already been hailed as an important new voice in 21st-century choreography. He is currently a soloist and choreographer with New York City Ballet. Peck, originally from San Diego, CA, moved to New York at the age of 15 to attend the School of American Ballet. In 2006, he was invited by ballet master-in-chief Peter Martins to become a member of the New York City Ballet. Since joining NYCB, Peck has danced extensive repertoire, including principal roles in George Balanchine's *Concerto Barocco*, *The Firebird*, *Liebeslieder Walzer*, *Tschaikovsky Suite No. 3*, *La Sonnambula*, *The Four Temperaments*, *Brahms-Schoenberg Quartet*, *A Midsummer Night's Dream*; Jerome Robbins's *West Side Story Suite*, *The Cage*, *I'm Old Fashioned*, *Glass Pieces*, *NY Export: Opus Jazz*, *Ives Songs*; Alexei Ratmansky's *Concerto DSCH*; Benjamin Millepied's *Plainspoken* and *Why Am I Not Where You Are*; Peter Martins' *Fearful Symmetries*, *Thou Swell*, *Waltz Project*, *Romeo and Juliet*; and Christopher Wheeldon's *Scènes de Ballet* and *Estancia*. Peck had his choreographic debut in 2009, and has been fervently creating since then. He has been commissioned by NYCB, New York Choreographic Institute, School of American Ballet, Miami City Ballet, New World Symphony, L.A. Dance Project, Fall for Dance, Nantucket Athenaeum Dance Festival, Pacific Northwest Ballet, Guggenheim Museum,

and more. He has collaborated with the likes of Suffjan Stevens, Shepard Fairey, Bryce Dessner, Prabal Gurung, Sterling Ruby, Mary Katrantzou, and Karl Jensen. In 2014, Peck was appointed resident choreographer of New York City Ballet, making him the second choreographer in the history of the institution to hold this position.

### COLLABORATORS

**BRANDON STERLING BAKER** (original lighting design, *Murder Ballades*) is a lighting designer working with artists internationally and throughout the US. Previous designs for Justin Peck include: *Year of the Rabbit* (New York City Ballet), *The Bright Motion* (New York City Center) and *Tales of a Chinese Zodiac* (New York Choreographic Institute). Baker's lighting for dance can be seen in the current repertoire of New York City Ballet, Jose Limón Dance Company (US & Europe), Sadler's Wells Theatre (London), Maison de la Danse (Lyon), Havana Ballet (Cuba), Guggenheim Bilbao (Spain), Edinburgh Festival (Scotland), Lincoln Center Festival, Joyce Theater, and many others. Baker is a graduate of California Institute of the Arts.

**GAVIN BRYARS** (composer, *Quintett*) is one of Britain's leading composers. He was born in Yorkshire in 1943. His first musical reputation was as a jazz bassist working in the mid-sixties with improvisers Derek Bailey and Tony Oxley. His first major work as a composer was *The Sinking of the Titanic* (1969) which was originally released along with *Jesus' Blood Never Failed Me Yet* on Brian Eno's Obscure Label, and re-recorded for release in 1996 on Crepuscule Records. Over the last decade his compositions have ranged widely. Bryars' works have been used by such choreographers as Lucinda Childs, Maguy Marin, and in 1989 by William Forsythe in Act I (and later Act III) of *Slingerland*. In 1993, Forsythe used the composition "Jesus' Blood Never Failed Me Yet" for *Quintett*. Bryars is professor of music at Leicester Polytechnic, and musical associate at the Leicester Haymarket Theatre.

**BRYCE DESSNER** (composer, *Murder Ballades*) is a composer, guitarist, and curator based in New York City, best known as the guitarist for the acclaimed rock band the National. Dessner has also received widespread acclaim as a composer and guitarist, performing and recording with

some of the world's most creative musicians including songwriter Sufjan Stevens, composer Steve Reich, and the contemporary ensembles Kronos Quartet and Bang on a Can. Dessner's recent commissions include *Murder Ballades* for eighth blackbird, a new work (*Music for Wood and Strings*) for Sō Percussion that premiered at Carnegie Hall in November 2013, and a collaboration with Brooklyn Youth Chorus celebrating the artistic endeavors of the Black Mountain College, also in the 2014 Next Wave Festival. In November 2013, Anti released *Aheym*, an album featuring recordings of Dessner's compositions for Kronos Quartet. Other noteworthy works include a collaborative song cycle with Sufjan Stevens and Nico Muhly called *Planetarium* (BAM, 2012), a string orchestra composition for the Amsterdam Sinfonietta entitled *Lachrimae*, and *The Long Count*, an origins story told in music and video commissioned by BAM (2008 Next Wave). Dessner is the founder and artistic director of the acclaimed MusicNOW Festival in Cincinnati, OH, which will present its ninth season in 2014. In addition, Bryce and his brother Aaron produced the Red Hot Organization's extensive AIDS charity compilation, *Dark Was the Night*, which has raised over \$2 million for AIDS charities. Dessner is a composer-in-residence at Muziekgebouw Eindhoven.

### **eighth blackbird** (musicians, *Murder Ballades*)

Tim Munro; flutes, Michael J. Maccaferri; clarinets, Yvonne Lam; violin and viola, Nicholas Photinos; cello, Matthew Duvall; percussion, Lisa Kaplan; piano  
eighth blackbird combines the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based, three-time Grammy-winning "super-musicians" (*LA Times*) entertain and provoke audiences across the country and around the world. *Colombine's Paradise Theatre* is eighth blackbird's new staged, memorized production hailed as a "tour de force" by *The Washington Post*. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing, whisper, growl, and mime, breathing life into this tale of dream and delusion. The season kicks off with a performance at Chicago's Museum of Contemporary Art followed by a season-opening performance at the Miller Theater in New York. The 2014/15 season's acoustic program, *Still in Motion*, features new works by Bryce Dessner (the folk-inspired *Murder Ballades*), Lee Hyla, Sean

Griffin, and rising star Gabriella Smith. It tours to Pennsylvania, Michigan, New York, Washington, and Hawaii. Other highlights include the premiere of *Hand Eye*, a new work for eighth blackbird by the superstar composer collective Sleeping Giant, the group's BAM debut with LA Dance Project, and a New Orleans-inspired romp with special guest singer-songwriter-accordionist Michael Ward-Bergeman at Symphony Space in New York. The group will conduct guest residencies at the New England Conservatory of Music in Boston and a multi-visit residency at the Interlochen Center for the Arts. eighth blackbird holds ongoing ensemble in residence positions at the Curtis Institute of Music, University of Richmond, and University of Chicago. A decade-long relationship with Chicago's Cedille Records has produced six acclaimed recordings. The ensemble has won three Grammy Awards, for the recordings *strange imaginary animals*, *Lonely Motel: Music from Slide*, and *Meanwhile*. eighth blackbird's members hail from America's Great Lakes, Keystone, Golden and Bay states, and Australia's Sunshine State. There are four foodies, three beer snobs and one exercise junkie. The name "eighth blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, *Thirteen Ways of Looking at a Blackbird* (1917). eighth blackbird is managed by David Lieberman Artists. eighth blackbird is ensemble in residence with Contempo. Michael Maccaferri is a Rico performing artist and clinician. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

**STEPHEN GALLOWAY** (ballet master, *Quintett*), an accomplished dancer and designer, was a principal dancer with choreographer William Forsythe's Ballett Frankfurt from 1986—2004 and in 1990 was appointed head costume designer/style coordinator. Galloway has been art director for fashion houses such as Issey Miyake and has staged fashion shows for Yves Saint Laurent, Costume National, Versace, and Miyake. He has been a creative consultant and choreographer for the Rolling Stones' world tours and music videos since 1997. His costume work has been seen internationally in productions by ABT, Paris Opera, La Scala Opera, and many film opera and television projects across Europe and the Asia. Galloway often collaborates with artists

and photographers Inez van Lamsweerde and Vinoodh Matadin on editorial and fashion campaigns for *Harper's Bazaar*; French, American and German *Vogue*; *V* and *W* magazines; Calvin Klein, and Gucci. He has been awarded Bessie, Sir Laurence Olivier, and Nijinsky Awards for his work as a dancer and costume designer with Ballett Frankfurt. He released his first music CD *From This Day On*, in 2002. The follow-up, *The Return of Lubrious*, came out in 2009. He is also the editor of *BRAVE!*, an innovative quarterly published in Germany since 2009.

**BARBARA KRUGER** (visual installation, *Reflections*) is an artist who works with pictures and words. Recent installations include the Kunsthalle in Vienna and the Museum Ludwig in Cologne. She is a professor at the University of California, Los Angeles.

**DAVID LANG** (composer, *Reflections*), is one of America's most performed composers. His works share a fierce intelligence and clarity of vision. His opera, orchestra, chamber and solo works are described as ominous, ethereal, and urgent. *The little match girl passion*, commissioned by Carnegie Hall for Theater of Voices, won the 2008 Pulitzer Prize for music. Recent works include *love fail* for Anonymous 4 (Kennedy Center, UCLA, BAM); *reason to believe* (Trio Mediaeval/Norwegian Radio Orchestra); *death speaks* (Carnegie Hall); *concerto* (world to come) (cellist Maya Beiser/Norlands Operans Symphoniorkester); *writing on water* (London Sinfonietta); and *the difficulty of crossing a field*, a fully-staged opera with Kronos Quartet. Lang's music has been performed by Santa Fe Opera, New York Philharmonic, Netherlands Chamber Choir, Boston Symphony, Munich Chamber Orchestra, and Kronos Quartet; at Tanglewood, BBC Proms, Munich Biennale, Settembre Musica Festival, Sidney 2000 Olympic Arts Festival, and the Almeida, Holland, Berlin, and Strasbourg Festivals; in theaters in New York, San Francisco and London; alongside choreography by Twyla Tharp, La La La Human Steps, NDT, and Paris Opera Ballet; and at Lincoln Center, Southbank Centre, Carnegie Hall, Kennedy Center, Barbican Centre, and BAM. Lang has received numerous honors in addition to the Pulitzer—Musical America's Composer of the Year, Carnegie Hall's Debs Composer's Chair, the Rome Prize, BMW Music-Theater Prize (Munich), and grants from the Guggenheim Foundation, the Foundation for

Contemporary Performance Arts, NEA, NYFA, and American Academy of Arts and Letters. In 1999, he received a Bessie Award for his music in choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed by Bang on a Can All-Stars at BAM. *The Carbon Copy Building* won the 2000 Obie Award for Best New American Work. *The passing measures* was named one of the best CDs of 2001 (*The New Yorker*). His CD *pierced* was called his "most exciting new work in years" (*San Francisco Chronicle*). The recording of *the little match girl passion* received the 2010 Grammy Award for Best Small Ensemble Performance. Lang is co-founder and co-artistic director of New York's Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

**THOMAS MCMANUS** (ballet master, *Quintett*) was born in 1963, and grew up in Illinois. He is a graduate of the North Carolina School of the Arts. His early work and experience in New York included improvisational performances at Westbeth Studios, dancing with a chamber ballet repertory company, a season with ABT II and the Broadway musical *Cats*. A desire to live and work in Europe led him to Germany where he danced from 1986—99 with Forsythe/Ballett Frankfurt, taking part in most of the newly created ballets during that time. Since 1999, he has been a member of the performance group "commerce," which he co-founded with Nik Haffner. He is currently choreographing for many different venues, teaches Forsythe repertory to major ballet companies, and teaches improvisation workshops all over Europe and America.

**STERLING RUBY** (artist, *Murder Ballades*), born in 1972, is an American artist based in Los Angeles. He is internationally known for his work in a large variety of media including sculpture, ceramics, video, collage, photography, and painting. His work is often presented in large and densely packed installations. In opposition to the minimalist artistic tradition, and influenced by the ubiquity of urban graffiti, the artist's works often appear scratched, defaced, camouflaged, dirty, or splattered. Proclaimed as one of the most interesting artists to emerge in the 20th century by *New York Times* art critic



Anthony Bryant



Aaron Carr



Julia Eichten



Charlie Hodges



Lugo Morgan



Nathan Makolandra



Rachelle Rafailedes



Randy Castillo



Stephanie Amurao

Roberta Smith, Ruby's work examines the limits of individual expression against social constraint. Ruby's work is collected by numerous international collections, including the Guggenheim Museum, Whitney Museum, MoMA (New York); Museum of Contemporary Art (Chicago and Los Angeles); Los Angeles County Museum of Art; and Tate Modern, London.

**JONE SAN MARTIN** (ballet master, *Quintett*) is a dancer/choreographer, born in Donostia, San Sebastian, Spain. She studied with Mentxu Medel in San Sebastian, then at the Institut del Teatre in Barcelona and at Mudra International in Brussels. After working at several companies, including the Compañía Nacional de Danza in Madrid, Ulmer Theater in Germany and with Jacopo Godani in Brussels, she joined Ballett Frankfurt in 1992 under the direction of William Forsythe. She has been a member of The Forsythe Company since 2004.

**ANDREW ZOLINSKY** (pianist, *Reflections*), internationally acclaimed concert pianist, has performed with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, London Sinfonietta, Royal Philharmonic Orchestra, London Concert Orchestra, and the Orchestre National de Lorraine, and has worked under the batons of such distinguished conductors as Stefan Asbury, Miguel Harth-Bedoya, Martyn Brabbins, Nicholas Cleobury, Thierry Fischer, Charles Hazlewood, Owain Arwel Hughes, Grant Llewellyn, Diego Masson, David Robertson, and Pascal Rophe. Equally at home in both traditional and contemporary repertoire, he is associated with some of the greatest living composers, including David Lang, Unsuk Chin, Ivan Fedele, Simon Holt, James Clarke, and Valentin Silvestrov. In November 2013, Zolinsky made his debut in the International Piano series at London's Southbank Centre; this recital also formed part of the Southbank Centre's fascinating series, *The Rest is Noise*. Also in November, he made his debut at the Palau de la musica in Valencia, and earlier this year played in Germany (the well-known Piano Rarities festival in Husum). In November 2014 at the Royal Festival Hall, London, Zolinsky will give the UK premiere of *Gesualdo dub/raum mit gelöschter figur* by Marko Nikodijevic, with the Philharmonia orchestra conducted by Baldur Brönnimann, as part of the Philharmonia's Music of Today

series. Zolinsky is professor of piano at the Royal College of Music, London.

## DANCERS

**STEPHANIE AMURAO** was born in Vancouver in 1988 where she trained at the Richmond Academy of Dance. She earned a BFA in dance from the Juilliard School in 2010, under the direction of Lawrence Rhodes. Following graduation, she was a guest artist with Take Dance Company in NYC, and MOVE: the company in Vancouver. Amurao then had the pleasure of dancing at Bern: Ballett under the direction of Cathy Marston for two seasons. In 2012, she joined Ohad Naharin's Batsheva Dance Company. In June 2014, she joined LA Dance Project.

**ANTHONY BRYANT** began his dance training as a child in the small town of Elkin, NC. He graduated from the University of the North Carolina School of the Arts, then moved to NYC where he studied musical theater at the American Musical and Dramatic Academy. Bryant earned his bachelor of fine arts from the Juilliard School under the direction of Lawrence Rhodes. He toured with Broadway productions of *The Lion King* and *Peter Pan* with Cathy Rigby. Bryant was featured for several years in the Career Transition for Dancers gala at New York City Center. He has danced on national television shows including *So You Think You Can Dance*, *Dance War*, *Conan*, *Rosie's Variety Special*, and *The Juilliard Centennial Celebration* which aired on PBS. He has worked with AntiGravity, Aszure Barton & Artists, Victor Quijada, Stepp Stewart with Dr. Oz Benefit Gala at the Hammerstein Ballroom in NYC, Ballet Tech, and the Wendy Hilliard Gymnastics Foundation teaching inner city youth gymnastics and dance. His creations involving choreography, dance, gymnastics, and music can be seen online at [youtube.com/antbryant1](http://youtube.com/antbryant1). He is honored to be touring internationally with L.A. Dance Project.

**AARON CARR** began dancing at age six in Pensacola, FL. He studied ballet throughout high school as an ABT national training scholar before attending the Juilliard School in New York. Carr has been a member of Keigwin + Company since graduating in 2009. He has also been dancing for ZviDance for the past four years.

Through these companies, he has toured internationally and has also found a love for teaching. As a freelance dancer Carr has also had the chance to dance for Charlotte Bydwell, Jaclyn K. Walsh, The Troupe, Jonathan Royce Wyndham, Emily Schoen, and Project RUIN.

**RANDY CASTILLO** was born in New York City, where he began his ballet training at the age of 11 at Laguardia High School for Performing Arts and Harbor Conservatory for the Performing Arts. He continued his education at the Dance Theater of Harlem School, Alvin Ailey School, and School of American Ballet before joining the Juilliard School. In 2003, while still a student at Juilliard, Nacho Duato offered him a contract with Compañía Nacional de Danza's Junior Company in Madrid. He joined the main company after two years, dancing works by Nacho Duato, Jacobo Godani, Gustavo Ramirez, and William Forsythe. In 2006 he joined the Semperoper Ballet in Dresden under the direction of Aaron Watkins, performing works by Jiri Kylian, Forsythe, John Neumeier, Stijn Celis, and David Dawson. A year later he returned to Compañía Nacional de Danza, and in 2010 joined the Ballet de l'Opéra de Lyon under the direction of Yourgos Loukos, where he danced for four years and earned the rank of soloist. He danced works by Mats Ek, Kylian, Maguy Marin, Forsythe, Tero Saarinen, Russell Maliphant, and Christian Rizzo.

**JULIA EICHTEN** grew up dancing in Minnesota. She is a recent graduate of the Juilliard School under the directorship of Lawrence Rhodes. While there, she had the opportunity to perform a wide variety of work with world-renowned choreographers including, Stijn Celis, Ohad Naharin, Alexander Ekman, and Millepied. Upon graduation Eichten received the Hector Zaraspe award in recognition of her choreography. She has also performed professionally with Camille A. Brown & Dancers, as well as Azure Barton & Artists. She has shown her work in New York City at Poisson Rouge, Dumbo Dance Festival, and Dance Theater of Harlem, as well as choreographic residency at The Yard on Martha's Vineyard in 2011. Last fall in collaboration with the experimental music group, Proxima Centura, she shared a choreographic debut with fellow company member, Nathan Makolandra. The company premiered, *Attitude du Cage* as a part of a John Cage celebration, in Bordeaux, France. The company has since performed excerpts of

the piece in LA. As a founding member of L.A. Dance Project, she has had the pleasure to perform internationally works by Millepied, Cunningham, Justin Peck, Danielle Agami, Emanuel Gat, and Forsythe. Eichten thanks her family and friends for constant encouragement and love. Filled with excitement and curiosity, she is pleased to continue on this exciting journey with L.A. Dance Project.

**CHARLIE HODGES** (rehearsal director, dancer) graduated as valedictorian from Walnut Hill School for the Performing Arts where he earned the Arnold C. Taylor Award for Artistic and Academic Excellence. After four years dancing soloist and principal roles with Sacramento Ballet, he moved to New York to spend the next ten years working for and alongside Twyla Tharp. Dancing in her touring company, he was nominated the Best Male Dancer of 2003 by the European Critic's Choice Awards. In 2006, he made his Broadway debut in the Tharp/Joel musical *Movin' Out*. He assisted in the creation of, and performed in, Tharp's subsequent Broadway musical *The Times They Are A-Changin'*. And in 2010, he won the Fred Astaire Award for Best Male Dancer on Broadway for the creation of his role, Marty, in the Tharp/Sinatra musical *Come Fly Away*. He has staged works by Tharp and Millepied on companies in France, Australia, New York, Seattle, Michigan, and California. He has guested with Lar Lubovitch, Los Angeles Dance Company, Westside Ballet, and Pacific Northwest Ballet. Hodges graduated Summa Cum Laude from the University of Washington. As a Mary Gate's Research Scholar, he developed a university curriculum focusing on how a dancer's brain is the most valuable tool. He worked for two years with ODA, an architecture firm in New York that specializes in mid-century modern renovations. He dances for his family: John, Brenda, Boone, and most importantly his mother, Cathy.

**MORGAN LUGO** is a native of Wilmington, NC where he began his dance training in clogging, in which he became a silver and gold medalist in the Junior Olympics. Later he began his formal training at North Carolina School of the Arts and graduated Magna Cum Laude from SUNY Purchase. While at Purchase he had the opportunity to work with such choreographers as Lar Lubovitch, Doug Varone, Stephen Petronio, and Paul Taylor. In 2011, in his final year there, Lugo

made his professional debut with Morphoses under the direction of Lourdes Lopez and Artistic Director Luca Veggetti. His artistic expression extends to photography; his work as photojournalist for LADP can be viewed [ladanceproject.com](http://ladanceproject.com).

**NATHAN B. MAKOLANDRA** began dancing and choreographing in Greenville, SC. He is a graduate from the Juilliard School under the direction of Lawrence Rhodes. Upon graduation, he received the Hector Zaraspe award for choreography. As a student, he had the opportunity to study, collaborate, and perform the works of Alexander Ekman, Nacho Duato, Jerome Robbins, Bronsilava Nijinska, Eliot Feld, Sidra Bell, Jose Limon, and Victor Quijeda. As a choreographer, Makolandra has been recognized at the regional and national level. His work has been selected for the choreographic honors concert in Juilliard's Peter Jay Sharp Theater in 2009 and 2010; he collaborated with composer Jared Miller for the Juilliard Composers and Choreographers Concert and his choreography appeared on Fox's *So You Think You Can Dance*. He choreographed a dance/music video for UK artist Richard Walters entitled *American Stitches*. Makolandra was first runner up for the 2011 Capezio Award for Choreographic Excellence. He is a faculty member of FreshDance Intensive, and last year he made his first work for L.A. Dance Project with a fellow company member entitled *Attitude du Cage*.

**RACHELLE RAFALEDES** is a native Ohioan who began her formal dance training at an early age. She received her BFA from Juilliard in 2009 under the direction of Lawrence Rhodes, where she was awarded the Martha Hill Prize for excellence in leadership and dance. She spent the next four years dancing for Kyle Abraham/Abraham.In.Motion and is a Bessie Award-winning collaborator for Abraham's *The Radio Show*. She has also had the pleasure of being a guest performer with Keigwin + Company and Lar Lubovitch Dance Company. Rafaledes joined L.A. Dance Project in 2013.

### L.A. DANCE PROJECT—CREATIVE COLLECTIVE

**NICHOLAS BRITELL** (founder) is a composer, pianist, and producer. His music was most recently featured in director Steve McQueen's award-winning film *12 Years a Slave*, for which he composed and arranged the on-camera music

including the featured violin performances, spiritual songs, work songs, and dances. His critically acclaimed songs include his reinterpretation of the spiritual "Roll Jordan Roll" and his song "My Lord Sunshine (Sunrise)." His work was also recently recognized by *Variety*, which named the *12 Years a Slave* soundtrack among its Top 10 of 2013. In addition to his work on that film, Britell is one of the producers of the recent 2014 Sundance Festival award-winning film *Whiplash*. As a pianist, his projects and performances have been featured in publications including *New York* magazine, *The Wall Street Journal*, *The New York Times*, and *Vogue*, which called him among "the most talented young artists at work." In 2012, Britell and Millepied co-founded the Amoveo Company, a multimedia production company and art collective. Recent projects include producing Alejandro Iñárritu's short film *Naran Ja*, as well as creative direction for John Legend's tour *Love in the Future*. Britell is also the chairman of the New York-based Decoda Ensemble, a cutting-edge classical ensemble comprising graduates of the Carnegie Hall/Juilliard Academy program. Britell is a Phi Beta Kappa graduate of Harvard University, where he earned a degree in Psychology with honors and is a piano performance graduate of the Juilliard School's Pre-College Division.

**CHARLES FABIUS** (founding producer), a graduate of Royal Academy Utrecht (Netherlands) in musicology and theater history, started his career as a music editor in his native country. He moved to Paris, where he co-founded the Paris Opera School for young singers, Ecole d'Art Lyrique, in 1979. He became artistic program director at Paris Grand Opera in 1983. Through the 1990s, he ran a prominent artist management agency from Paris managing the worldwide career of Robert Wilson. He has been decorated by the French Government as a Chevalier des Arts et des Lettres. In 2001, he moved to NYC as artistic and executive director of the Byrd Hoffman Water Mill Foundation, leading a major building and capital campaign. The newly-re-designed Watermill Center for the Arts and the Humanities opened in 2006 as a year-round facility. Today, Fabius serves on the Executive Committee of the Watermill Foundation, and is consulting producer for the Guggenheim Museum, NY and program curator for Chez Bushwick/Jonah Bokaer.

**MATTHIEU HUMERY** (founder) was appointed Vice President and Specialist Head of Sale of the Photographs Department for Christie's New York in 2007. During his tenure at Christie's, Humery has overseen the sales of the Fremont Collection, the Elfering Collection, and the Collection of Bruce and Nancy Berman's Photographs by Diane Arbus (part I) and William Eggleston (part II). In 2008 the photographs department achieved the most successful season of sales for any photographs auction week, establishing world records for works by Irving Penn and Henri Cartier-Bresson. In 2008 Humery orchestrated Christie's' first sale of contemporary photographs, which set world records for artists Alec Soth and Louise Lawler. Prior to Christie's, Humery worked from 2001—05 in Paris and New York as a specialist in photographs, contemporary art, and 20th-century design and has been consultant to numerous organizations, notably the Magnum Agency, the Luma Foundation, and the Watermill Foundation/Robert Wilson Art Collection. Humery holds masters degrees in art history from both Free University in Berlin and the Sorbonne, where he is currently working towards his PhD.

**BENJAMIN MILLEPIED** (founding director)  
(See biography in previous section)

**NICO MUHLY** (founder) has composed a wide scope of work for ensembles, soloists, and organizations including Carnegie Hall, pianist Emanuel Ax, mezzo-soprano Sofie von Otter, countertenor Iestyn Davies, violinist Pekka Kuusisto, Metropolitan Opera, New York City Ballet, New York Philharmonic, Paris Opéra Ballet, soprano Jessica Rivera, and designer/illustrator Maira Kalman. Recordings of his music can be heard on a variety of labels including Bedroom Community, an artist-run collective Muhly co-founded with Icelandic musician Valgeir Sigurðsson in 2007. His writings and full schedule can be found at [nicomuhly.com](http://nicomuhly.com).

### CREATIVE TEAM

#### **RODERICK MURRAY**

(Lighting Designer) has been designing lighting and installations for performance both nationally and internationally since 1989. The majority of his work has been with dance and music, both experimental and traditional, and experimental operas. His designs have been seen throughout the world, most recently in collaboration with

Ralph Lemon at the Walker Art Center in Minneapolis. Murray's primary and most challenging collaborations since 2001 have been designing the environments and lighting in all of the work by New York based choreographer Kimberly Bantosik. He is currently the main lighting designer for the L.A. Dance Project. His designs for Benjamin Milleped before joining LADP include over a dozen world premieres for NYCB, ABT, Ballet du Grand Théâtre de Genève, Lyon Opéra Ballet, and others. Murray has created lighting designs for Ralph Lemon since 2004 including major touring works in the US and France. In 2006 he designed the lighting for Sekou Sundiata's epic *The 51st (dream state)* at BAM. In 2008 he was invited to design the lighting for Paul Simon's *Songs from the Capeman* at BAM. He designed a premiere for Hot Mouth at the Peacock Theater at the West End in London in 1996. He collaborates regularly with Dusan Tyne and Melinda Ring and he has also designed the lighting for Yanira Castro, Yasuko Yokoshi, Tim Fain, Ethel, Luca Veggetti, Wally Cardona, Morphoses, Ballet Dortmund, ABT II, Donna Uchizono, Paradigm, Scotty Heron, Papatian, Risa Jaroslow and Dancers, Bill Young and Dancers, Ricochet Dance, and many others.

**SÉBASTIEN MARCOVICI** (ballet master), born and raised in Paris, France, began his ballet training at age eight with local teachers, and at age 12 he enrolled at the School of the Paris Opéra Ballet. During the summer of 1993, while studying with Jean-Pierre Bonnefoux and Patricia McBride at the Chautauqua School of Dance, Marcovici was invited by Ballet Master-in-Chief Peter Martins to take company class with New York City Ballet at Saratoga Springs. In November of 1993, he was invited to join NYCB's corps de ballet. He was promoted to the rank of soloist in 1998 and to principal dancer in May 2002. Marcovici has performed featured roles in numerous ballets by George Balanchine, Jerome Robbins, Peter Martins, and works by David Parsons and Lynne Taylor-Corbett. Marcovici also originated roles in Robbins' *Brandenburg* and *West Side Story Suite* as well as in works by Peter Martins, Mauro Bigonzetti, Jean-Pierre Bonnefoux, Robert LaFosse, Miriam Mahdaviani, Milleped, Angelin Preljocaj, Twyla Tharp, and Christopher Wheeldon. Marcovici retired from NYCB in March 2014 and shortly after joined L.A. Dance Project as ballet master.

## MISSION

L.A. Dance Project promotes new collaborative work by emerging and established artists and revisits influential multidisciplinary dance collaborations from the past. It creates innovative platforms for contemporary dance and expands the experience of dance and dance education to audiences of all ages.

## L.A. DANCE PROJECT CREATIVE COLLECTIVE

Benjamin Millepied: Founding Director

Charles Fabius: Founding Producer

Nicholas Britell

Matthieu Humery

Nico Muhly

### COMPANY

Stephanie Amurao

Anthony Bryant

Aaron Carr

Randy Castillo

Charlie Hodges

Julia Eichten

Morgan Lugo

Nathan Makolandra

Rachelle Rafflelides

Managing Director: James Fayette

Company Manager: Sarah Lakey

Legal and Business Affairs:

Christopher Macdougall

Production Manager/Technical Director:

Will Knapp

Lighting Director: Roderick Murray

Stage Manager: Jenna Woods

Rehearsal Director: Charlie Hodges

Ballet Master: Sebastien Marcovici

Administrative Assistant: Isabel Vondermuhll

Tour Representation:

DLB Spectacles, Didier Le Besque; IMG Artists

Costumer: Franco Martinez

Fiscal Sponsor: Pentacle (DanceWorks, Inc.)

## PRESENTING PARTNERS OF L.A. DANCE PROJECT

Ace Hotel | Gloria Kaufmann presents Dance at Music Center Disney Concert Hall | Biennale de la Danse, Lyon | Maison de la Danse, Lyon | Sadler's Wells, London | Théâtre du Chatelet, Paris

## LUMA FOUNDATION

### LUMA Foundation

The non-profit LUMA Foundation is committed to supporting the activities of independent artists and pioneers, as well as international institutions working in the fields of art and photography, performance art, publishing, documentary, and multimedia. Established by Maja Hoffmann, the foundation promotes challenging artistic projects combining a particular interest in environmental issues, human rights, education, and culture in the broadest sense. The LUMA Foundation's current focus is to create a truly experimental cultural complex, the Parc des Ateliers in Arles (France), dedicated to the production of exhibitions and ideas and developed with architect Frank Gehry. This ambitious project envisions an interdisciplinary centre for the production of exhibitions, research, education and archives, and is supported by a growing number of public and private partnerships. The Foundation engages in long-term collaborations with institutions like the New Museum of Contemporary Art (New York), CCS Bard College (Annandale-on-Hudson, New York), Serpentine Gallery and Tate Modern (London), the Kunsthalle Zürich and the Fotomuseum Winterthur (Switzerland), as well as arts festivals and biennials around the world.

## Van Cleef & Arpels

Van Cleef & Arpels is proud to support L.A. Dance Project.

Van Cleef & Arpels has a long-standing relationship with the world of dance, music and art. In 1967, George Balanchine, founder of the New York City Ballet, where Benjamin Millepied was a long-time principal dancer, met Claude Arpels. This meeting turned into a life-long friendship which climaxed with the creation of the ballet *Jewels* inspired by the rubies, emeralds, and diamonds of Van Cleef & Arpels' jewelry. Since that time, the Maison has continued to support the art of dance through special performances and educational programming.