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And then,  
one thousand years  
of peace

Ballet Preljocaj  
Choreography by Angelin Preljocaj

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BAM Howard Gilman Opera House

Nov 7—9 at 7:30pm

Approximate running time: one hour & 40 minutes, no intermission

Music by **Laurent Garnier**  
Set design by **Subodh Gupta**  
Costume design by **Igor Chapurin**  
Lighting design by **Cécile Giovansili-Vissière**

*BAM 2013 Next Wave Festival sponsor*



*Major support for dance at BAM provided by:  
The Harkness Foundation for Dance  
The SHS Foundation*

### NOTE FROM THE CHOREOGRAPHER

Working within a poetic and impressionist vein, *And then, one thousand years of peace* relies on an assiduous but not irrational reading of the Apocalypse. One should thus refrain from looking for images or clichés that illustrate, directly or referentially, St. John's famous text. A fertile source of interpretation, the very word Apocalypse (from the Greek apo: "to lift" and calypsis: "veil") evokes the idea of revealing, unveiling, or highlighting elements that could be present in our world but are hidden from our eyes. It should thus evoke what is nestled in the innermost recesses of our existence, rather than prophesizing about compulsive waves of catastrophe, irreparable destruction, or the imminent end of the world. When dance, the art of the indescribable par excellence, assumes the role of the developer (in the photographic sense), is it not most able to realize this delicate function of exposing our fears, anxieties, and hopes? Dance relentlessly highlights the entropy of molecules programmed in the memory of our flesh that heralds the Apocalypse of bodies. It stigmatizes our rituals and reveals the incongruity of our positions, be they of a social, religious, or pagan nature. *And then, one thousand years of peace* aims to graze these bodies that drift along blindly, tossed about by ideals and beliefs, somewhat lost between the lines of the Apocalypse.

—*Angelin Preljocaj*

This production was originally created in collaboration with the Bolshoi Theatre as part of the France-Russia Year 2010.

### COPRODUCTION

Rhône General Council / Dance Biennial in Lyon, Théâtre National de Chaillot (Paris), Grand Théâtre de Luxembourg, The Amsterdam Music Theatre (Amsterdam, Netherlands), Theater im Pfalzbau (Ludwigshafen, Germany) Spielzeit'Europa - Berliner Festspiele (Germany), Theatre of Saint-Quentin-en-Yvelines, MC2 (Grenoble), Théâtre de Caen, Royal Opera House - the Château de Versailles, France-Russia Year 2010.

WITH THE SUPPORT OF the Grand Théâtre de Provence, Aix-en-Provence. Special thanks to the Aix Regional Community, the City of Aix-en-Provence, and Mazars (audit and consultancy) for their exceptional support.

THE BALLET PRELJOCAJ, National Choreographic Centre, is subsidized by the Ministry of Culture and Communication – DRAC PACA, the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône Department, the Aix Regional Community, and the City of Aix-en-Provence. It receives support to develop its projects from the Groupe Partouche - Casino Municipal d'Aix-Thermal, the Total Corporate Foundation, Corporate members of the Carré des Mécènes, and individual and corporate members of the Cercle des Mécènes.

And then, one thousand years of peace



Photo: JC Carbonne

#### DANCERS

**Yacnoy Abreu Alfonso**  
**Sergi Amoros Aparicio**  
**Marius Delcourt**  
**Sergio Diaz**  
**Gaëlle Chappaz**  
**Natacha Grimaud**  
**Solène Héroult**  
**Jean-Charles Jousni**  
**Émilie Lalande**  
**Joakim Lorca**  
**Céline Marié**

**Aude Miyagi**  
**Wilma Puentes Linares**  
**Gaël Rougegrez**  
**Fran Sanchez**  
**Nagisa Shirai**  
**Anna Tatarova**  
**Julien Thibault**  
**Cecilia Torres Morillo**  
**Yurie Tsugawa**  
**Yang Wang**

#### ADDITIONAL PRODUCTION CREDITS

Assistant, deputy to the artistic direction **Youri Van den Bosch**  
Rehearsal assistant **Natalia Naidich**  
Choreologist **Dany Lévêque**

Technical director **Luc Corazza**

General production and sound manager **Martin Lecarme**

Lighting manager **Sébastien Dué**

Electrician **Gil Boulanger**

Stage manager **Michel Carbuccia**

Wardrobe mistress **Claudine Duranti**

Animals provided by **Dawn Animal Agency** and **the Sanctuary for Animals**; trainer **Babette Corelli**

## Creative Team



Angelin Preljocaj



Laurent Garnier



Subodh Gupta



Igor Chapurin



Cécile Giovansili-Vissière

## Artistic Assistants



Youri Van den Bosch



Natalia Naidich

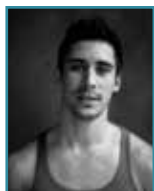


Dany Lévêque

## Dancers



Yacnoy Abreu Alfonso



Sergi Amoros Aparicio



Marius Delcourt



Sergio Diaz



Gaëlle Chappaz



Natacha Grimaud



Solène Héraud



Jean-Charles Jousni



Émilie Lalande



Joakim Lorca



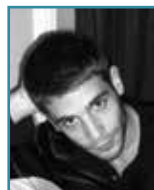
Céline Marié



Aude Miyagi



Wilma Puente  
Linares



Gaël Rougez



Fran Sanchez



Nagisa Shirai



Anna Tatarova



Julien Thibault



Cecilia Torres Morillo



Yurie Tsugawa



Yang Wang



**ANGELIN PRELJOCAJ** (choreography), born in the Paris region of France, began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner. In 1980, he worked with Zena Rommett and Merce Cunningham in New York, then in France with Viola Farber and Quentin Rouillier. He joined Dominique Bagouet before founding his own company in December 1984. Since founding his company, now composed of 26 dancers, Preljocaj has created 47 choreographic works, ranging from solo to larger formations. He collaborates regularly with other artists including Enki Bilal (*Roméo et Juliette*, 1990), Air (*Near Life Experience*, 2003), Granular Synthesis (*N*, 2004), Karlheinz Stockhausen (*Eldorado - Sonntags Abschied*, 2007), Jean Paul Gaultier (*Snow White*, 2008), Claude Lévêque (*Siddharta*, 2010), and more recently Azzedine Alaïa and Natacha Atlas (*The Nights*, 2013). His productions are now in the repertoire of many companies, many of which also commission original productions by him, notably La Scala of Milan, New York City Ballet, and Paris Opera Ballet. Since October 2006, Ballet Preljocaj has resided at the Pavillon Noir in Aix-en-Provence, a building dedicated to dance, with Preljocaj as artistic director.

**LAURENT GARNIER** (music), born in the suburbs of Paris in 1966, was fascinated from a very young age by life after dark. He first became the DJ for Hacienda, a legendary night club in Manchester. Since 1991 he has involved in the production of albums for techno and house music. In 1997, his album *30* earned him a Victoire de la Musique and he also became the first DJ to introduce techno music to the Olympia. He has released many albums, has established himself on a weekly radio program, and has published *Electrochoc*, a book devoted to the evolution of techno music. Over these last years, he has worked with artists from different horizons, including the jazz pianist Bugge Wesseltoft, the Tunisian singer/oud player Dhafer Youssef, and the choreographer Marie-Claude Pietragalla.

**SUBODH GUPTA** (set design) was born in 1964 in North India. Originally trained as a painter, he began to explore other artistic forms that were less conventional at the time: sculpture, video,

and performances. In 1999, he exhibited his first installation, *29 Mornings*, considered to be the earliest of his major works on the international art scene. He participated in the inaugural exhibition of Palais de Tokyo in Paris and in the 2006 edition of the Nuit Blanche with *Very Hungry God*, an imposing vanity based on his preferred medium, traditional Indian stainless steel kitchen utensils. Gupta describes himself as an "idol thief." Inspired by everyday items and commonly used objects, his work confronts the tradition of modernity, urban space, and rurality. He lives and works in New Delhi.

**IGOR CHAPURIN** (costume design), born in 1969, attracted attention by creating dresses for the Miss Europe, Miss World, and Miss Universe contests. In 1998, the first Chapurin boutique opened in Moscow, and a few years later, the love story began between Chapurin and theater. He designed costumes for Oleg Menshikov, a renowned Russian actor and director, and for the Bolshoi Theatre. In 2005, his first Paris prêt-à-porter show took place. In 2007, the Bolshoi performed Asaf Messerer's *Classconcert*, featuring Chapurin's costume and set designs.

**CÉCILE GIOVANSILI-VISSIÈRE** (lighting design) was born in Marseille in 1973. After taking her science-based school examination and studying language sciences, she taught herself lighting techniques and soon began designing lighting. She initially worked in theater and opera before encountering the world of dance when she joined Ballet Preljocaj in 2001. Over a career spanning almost 20 years, she worked with Klaus Michael Grüber, Hans Peter Cloos, Peter Brook, and Robyn Orlin.

### ARTISTIC ASSISTANTS

**YOURI VAN DEN BOSCH** (ballet master), after studying at the École Jacques Sausin in Brussels, began his career as a professional dancer. Van den Bosch holds a state diploma as a dance professor, has directed classes for professionals (in preparation for the state diploma), and taught workshops and classes for amateurs as well as carrying out many projects for promoting dance

awareness in schools. In September 1999, he became an assistant to Angelin Preljocaj and ballet master; he has been deputy to the artistic director since 2005.

**NATALIA NAIDICH** (ballet master), born in 1976 in Argentina, studied at the Idam Ballet in Argentina and then at the Rudra Béjart School in Lausanne. She studied Benesh movement notation at the National Music and Dance Conservatory in Paris. She worked as a movement notation specialist for choreographers such as Jean-Claude Gallotta, Robert Cohan, Dominique Bagouet, and Daniel Larrieu. She joined Ballet Preljocaj in January 2011.

**DANY LÉVÊQUE** (choreographic notation specialist), a student of Solange Golovine, Dany Lévéque studied choreographic notation and earned a Benesh Institut of London diploma. She made her first notation for Hervé Robbe. She was assistant to Jean-Christophe Maillot for the event marking the arrival of the Olympic Flame Bearer in Paris in 1991, and obtained the Villa Médici's prize (Hors les Murs) for her study on the relationship between video and notation. Since 1992, she has been Angelin Preljocaj's choreographic assistant, for whom she has notated and reconstructed numerous pieces for prestigious companies.

### DANCERS

**YACNOY ABREU ALFONSO** was born in 1985 in Havana, Cuba. With a degree in modern, contemporary, and folkloric Cuban dance, he began his professional career in 2003. He danced in the company Danza Contemporanea de Cuba and with the Ballet of Cuba on national television. He worked with the choreographers Rafael Bonachela, Cathy Marston, Jan Linkens, and Lucas Bruni, and in 2011 moved to Europe and joined Ballet Preljocaj.

**SERGIO AMOROS APARICIO** began his classical dance training at the Artemis dance school in Tarragona and later completed his training at the Royal Professional Dance Conservatory in Madrid. After obtaining a scholarship in 2003, he became a performer with the company Eu-

ropa Dance led by Jean-Albert Cartier. In 2008, he joined the Young Ballet Gala Chemnitz and performed the work *Madrigal* created by Nacho Duato. He then worked for the company La Mov led by Victor Jimenez until 2009, when he joined Ballet Preljocaj.

**GAËLLE CHAPPAZ** studied at the Rosella Hightower Dance School in Cannes (France) from 1991 to 2001, where she worked on several techniques, such as contemporary, classical, and improvisation workshops. From 1999 to 2001, she frequently took part in creations with Philippe Tallard (director of the Ballets de Mannheim) and Anthony Egea (Révolution company). She joined Ballet Preljocaj in 2002.

**SERGIO DIAZ** moved from Boston to Los Angeles in 1984, to Cannes, France in 1988, and began dancing in 1994. He studied hip-hop, jazz, and contemporary dance at Annie Oggero's Dance School, and was accepted at Rosella Hightower Dance School. He joined Ballet Preljocaj in 1999. He then went to Paris and performed in the musicals *Les Demoiselles de Rochefort* and *Chicago*, and rejoined Ballet Preljocaj in 2005.

**NATACHA GRIMAUD** began studying dance at the Paris Opera Dance School in 1987, and trained at the Rosella Hightower Dance School in Cannes in 1991. In 1996, she joined the Ballet du Nord at the Nord-Pas-de-Calais National Choreographic Centre with Maryse Delente, where she performed in many works such as *Barbe Bleue*, *The Rite of Spring*, *Don Quixote*, and others by Delente. She joined Ballet Preljocaj in 2002.

**SOLÈNE HÉRAULT** was born in 1985 in Dieppe, France. She began classical training at the Regional Conservatory of Rouen in 1996, and graduated from the National Superior Conservatory of Music and Dance (Paris) in 2006. From 2005 to 2006 she worked as assistant ballet master to Sylvia Bidegain at Junior Contemporary Ballet. Hérauldt joined the GUID of Ballet Preljocaj in August of 2006. Since 2008, she has also been working with the Company Etant donné and Compagnie L'Adret.





Photo: JC Carbonne

**JEAN-CHARLES JOUSNI** studied classical and contemporary dance at the National Music and Dance School of Brest from 2004 to 2006 and then attended Rosella Hightower Dance School in Cannes. In 2007, he joined Ballet Preljocaj through the GUID, a local dance awareness program, performing works by Preljocaj. He joined Ballet Preljocaj in July 2008.

**EMILIE LALANDE** joined the Ballet d'Europe directed by Jean-Charles Gil in 2004, and danced in *Rêve de Jorma Uotinen*. In 2005, she choreographed *Illusion* and *Hello Charlie* for the group Ascendance. She joined Ballet Preljocaj in January 2008.

**JOAKIM LORCA** studied at the Institute Mo' Better Jazz (Paris) and the National Superior Conservatory of Music and Dance (Paris). In 2008, he danced with the companies of Samir Elyamni and David Drouard. In 2009, he performed in the opera *Pastoral*, and in 2010, *Pacific*. In 2011 he worked with Isabelle Catalan and Company Azar for the Artdanthé festival, and on *Popydog* at the CND in Paris. Meanwhile, he formed a company and created his first piece presented at Suresnes Cités Dance Festival in

January 2011 and a solo at the Indisciplines festival in Paris in April 2012.

**CÉLINE MARIÉ** trained first at the Classical Conservatory, where she was awarded the gold medal, then at Mylène Riou's School of Contemporary Dance. In 1997, she attended the P.A.R.T.S. school in Brussels, directed by Anne Teresa De Keersmaeker, where she performed in works by Trisha Brown, William Forsythe, and de Keersmaeker. She began her career as a professional dancer in Belgium in 2000 with the Galothar Company, then returned to France in 2001 to perform in the musical *Roméo et Juliette* choreographed by Rhéda. She joined Ballet Preljocaj in January 2003.

**GAËL ROUGEGREZ** began training at the National Conservatory of Lille Region (France) and the CNSMD in Paris. He continued his career at the National Choreographic Centre of Nantes and danced with Compagnie d'après, Company NGC 25, Company Maryse Delente, and Company ECO Cie Calentito. From 2009 to 2011, he danced with the GUID of Ballet Preljocaj. He joined Ballet Preljocaj to dance in the tours of *And then, one thousand years of peace* and

*Snow White*. He continues to work with the company NGC 25 and Blanca Li.

**FRAN SANCHEZ** began studying jazz dance in 2004 at a private school in Madrid. He attended ballet classes at Centro de Danza Victor Ullate for two years, and worked in Spain with the company Santamaria Compañía de Danza for two years. He also worked with Thomas Noone Dance on the creation *Bound*. He joined Ballet Preljocaj in June 2009.

**NAGISA SHIRAI** began classical dance with the Tamami Watanabe Ballet. She pursued her classical dance training in Nantes, and in 1998 entered the National Superior Conservatory of Music and Dance (Lyon). There, she performed in *Big City* by Kurt Jooss, *Swinging Charles Trenet* by Michel Kelemenis, *Myriam Naisy*, and *4 point 5* by Abou Lagraa. She also danced in *Experience*, a personal choreographic work that she presented in Niigata, Japan. She joined Ballet Preljocaj in 2001.

**ANNA TATAROVA** received a Tatiana Galtseva high school diploma with highest honors from the Moscow Dance School. In 2007 she finished her studies with distinction at the University of Bolshoi Ballet Academy, specializing in pedagogy and choreography. She joined the Bolshoi Theatre in 2003 where in the ballet corps, trained by Svetlana Adyrkhaeva, she danced in the majority of Bolshoi ballets, in particular *Coppélia*, *Paquita*, *Giselle*, *Lea*, *Cinderella*. In 2009, she participated in the creation of *And then, one thousand years of peace* with the Ballet Preljocaj and nine other dancers from the Bolshoi. In 2011 she joined Ballet Preljocaj.

**YURIE TSUGAWA**, in 2005, studied at Rosella Hightower Dance School in Cannes under the direction of Monique Loudière. With the Junior Ballet of Cannes, she performed pieces by several choreographers. In 2008 she worked with Ballet Preljocaj as a trainee on the creation of *Snow White*. At the same time, she started working with the Sylvain Groud company on the piece *Cordes*. In 2009, she joined Ballet Preljocaj as a dancer.

**JULIEN THIBAUT** entered the National Superior Conservatory of Music and Dance (Paris) in 1998 where he studied classical and contemporary dance. In 2003, he earned a Contemporary Dance Certificate with distinction. In 2006, he joined Philippe Tréhet for the creation *Açoka*, then he assisted him for *Gardiens d'étoiles Eparses* at the Junior Ballet of Paris. He joined Ballet Preljocaj in 2007.

**YANG WANG**, born in 1975, studied dance at the FLA Academy of Arts. In 1994, he won a national dance competition, in 1997 joined the China Beijing Modern Dance Ensemble, and became a chief dancer in 1998. That year, he won the performance prize at the Beijing Youth Dance competition. He choreographed *Intolerable Pain in Life* in 1999 and appeared in the Chinese national dance production *Ah Bing* (Chinese Cultural Award nomination). He was a guest dancer with the Centre for the Performing Arts Institute. In 2000 he joined the Jin Xing Dance Theatre of Shanghai. In 2001 he danced in France's Ballet du Nord before joining Ballet Preljocaj in 2002. He began a career in fashion and stage photography in 2007, and dances on tours with Ballet Preljocaj.

**AUDE MIYAGI**, born in 1985, began modern jazz dance and also studied arts at the École Nationale Great School of Fine Arts in Paris. In 2006, she graduated with a degree in textile design and decided to start a professional career in dance with Karine Saporta, K-Dance, Magali Lesueur, and other street dance companies. In 2012, she also participated in the opera *Nixon in China* at the Théâtre du Châtelet in Paris. She joined Ballet Preljocaj in 2012.

**WILMA PUENTES LINARES** (dancer) was born in Granada, Spain in 1992 and joined the Professional Conservatory of Dance in Granada in 2000. In 2010, she entered the Rudra Bejart School Lausanne and continued his career at the Conservatory of Madrid. In 2012, she worked with the company caraBanza then joined Ballet Preljocaj for the production of *The Nights*.



Photo: JC Carbonne

**CECILIA TORRES MORILLO** was born in 1990 in Córdoba (Spain) and began studying classical dance at the Conservatory in Córdoba. In 2008, she joined the Andaluz Dance Center led by Blanca Li and specialized in contemporary dance. In 2010, she joined the Company La Imperdible, and in 2011, she entered the Conservatory of Madrid and worked with the company caraBdanza. She joined Ballet Preljocaj in 2013 for the production of *The Nights*.

**MARIUS DELCOURT** (dancer) was born in 1992 in Paris and began his classical training in 2002 at the Opéra de Paris Dance School, continuing at the Regional Conservatory of the National Superior Conservatory of Music and Dance (Paris) in 2004 and in 2009, the Conservatory of Lyon. In 2010, he performed in the Youth Ballet in Lyon and created a duo for the Museum of Fine Arts in Lyon. In 2011, he was hired by the company Ballet Actuel and joined Ballet Preljocaj in 2012.