



# L.A. Dance Project

**Artistic Director** Benjamin Millepied

**Executive Director** Andrew Horwitz

## **Company**

Aaron Carr, David Adrian Freeland Jr., Kaitlyn Gilliland, Axel Ibot, Nathan Makolandra,  
Francisco Mungamba, Rachelle Rafeiledes, Janie Taylor, Patricia Zhou

## **Apprentices**

Daisy Jacobson, Miranda Wattier

**Ballet Master** Sébastien Marcovici

**Director of Legal and Business Affairs** Christopher Macdougall

**General Manager** Rebecca Misselwitz

**Operations Manager** Chris Tynan

**Communications Manager** Brian Carbine

**Administrative Assistant** Ama Gyamerah

**Production Manager** Nathan Shreeve-Moon

**Stage Manager** Jacob Wexler

**Art Advisor** Matthieu Humery

**Founding Producer** Charles Fabius

## **PROGRAM**

*There will be two intermissions.*

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**Friday, January 12 @ 8 PM**

**Saturday, January 13 @ 2 PM**

Zellerbach Theatre

L.A. Dance Project is the Company in Residence for the 17/18 season at the Wallis Annenberg Center for the Performing Arts.

## **Tour Representation**

Sunny Artist Management Inc. in partnership with Joyce Theater Productions: North America. For booking information: Ilter Ibrahimof, [ilter@sunnyartistmanagement.com](mailto:ilter@sunnyartistmanagement.com).

DLB Spectacles: Europe and Asia Pacific. For booking information, Didier Lebesque, [didier@dlbdance.com](mailto:didier@dlbdance.com).

# PROGRAM NOTES

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## **Murder Ballades**

**Choreography** Justin Peck

**Original Score** Bryce Dessner, By arrangement with Chester Music Limited; Recorded by Eighth Blackbird

**Visual Design** Sterling Ruby

**Lighting Design** Brandon Sterling Baker

Justin Peck's *Murder Ballades* was commissioned and premiered by L.A. Dance Project in 2013. Set against a vivid backdrop by contemporary artist Sterling Ruby, the exuberant work for six dancers unfolds to Bryce Dessner's *Murder Ballades* (recorded for L.A. Dance Project by the American chamber music ensemble Eighth Blackbird). Inspired by American folk songs of the 1930s and '40s, specifically murder ballades, Dessner synthesized melodies and concepts from these ballades into a classically-based chamber piece with complex rhythms and a strong pulse. Though the ballet contains no explicit narrative, Peck drew upon the lyrics of the original folk songs during his creative process, the dark hints of which can be gleaned from the choreography—particularly in the piece's two duets. Athletic, playful and slightly sinister, *Murder Ballades* is at once a celebration of life and a cautionary tale told through Peck's buoyant choreography.

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

## **Intermission**

## **Sarabande**

**Choreography** Benjamin Millepied

**Stager** Charlie Hodges

**Music** Johann Sebastian Bach; excerpts from *Partita for Solo Flute in A Minor* and *Sonatas and Partitas for Solo Violin*

Created in 2009 on Millepied's then pick-up troupe Danse Concertantes, *Sarabande* is set to music by Johann Sebastian Bach. In this ballet for four male dancers, Millepied's pervading lyricism and penchant for a fluid and, at times, near-improvisatory movement quality breathe the dimension into these exemplary solos for flute and violin. The piece opens to the sounds of a bright, playful flute from which a solitary male dancer draws his impetus with poised exuberance. The mood then shifts to a more somber place during the second solo, which is succeeded by the arrival of the noble and virtuosic violin, and with it, a courtly-yet-contemporary *pas de trois* that sets the tone for the various solo and ensemble sections that follow.

Premiere: November 2009, Maison de la Danse in Lyon, France.

## **Intermission**

## **Yag**

**Choreography** Ohad Naharin

**Lighting Design** Avi Yona Bueno

**Costume Design** Eri Nakamura

**Assistants to the Choreographer** Rachael Osborne, Ian Robinson

## **Music**

Gaetano Donizetti - *Una furtiva lagrima* from *L'Elisir D'Amore*; Tenor: Jussi Bjoerling; 1987 RCA/ARIOLA USA

Ennio Morricone - *Ric Happening* from *Metti una sera a cena*; Cinevox 1969

Ran Slavin - *Bum Carib* from *Thermo Swing*; 1999

John Taverner - *In Nomine*; Lute: Christopher Wilson; Virgin Classics 1991

Maxim Waratt

John Zorn from the CD *Absinthe*; Naked City - The Complete Studio Recordings; Tzadik Records

Hailed as one of the world's preeminent contemporary choreographers, Ohad Naharin's work is quite distinct and is imbued with his own innovative movement language called "Gaga." Gaga employs dancers' capacity for physical hyperawareness to experiment with various concepts of gesture, friction, release, tension, timing, gravity and connectivity to produce multi-dimensional, instinctive movement. *Yag* was created in 1996 for Batsheva Dance Company which has been under Naharin's artistic direction since 1990. The relationships between the six dancers on stage in *Yag* are gradually revealed by the work's deft storytelling through dance, speech and visual symbolism. As the ballet's intriguing narrative progresses, the audience is left to interpret the family dynamics at play, informed by the work's audacious, curious and imaginative staging.

Dedicated to Roni Azgad and her family.

Ohad Naharin wishes to thank John Zorn for his inspiration and generosity.

L.A. Dance Project Premiere: June 13, 2017 at The Joyce Theatre in New York City, New York  
Created in 1996 for Batsheva Dance Company, restaged in 2016

L.A. Dance Project developed this work thanks to a Technical Residency Partner with The Performing Arts Center at Purchase College.

## ABOUT THE ARTISTS

### **L.A. Dance Project**

L.A. Dance Project (LADP) is a platform for the development, creation, support and presentation of world-class dance in Los Angeles. Comprised of an internationally acclaimed dance company, a brand new performance space in Los Angeles' burgeoning Arts District and a program of media initiatives, LADP promotes dance not only as an artistic practice but as a way of being in the world. LADP seeks to foster dance-centered artistic collaborations across all disciplines, cultures and communities in Los Angeles and around the globe.

Since its founding, L.A. Dance Project's company has toured and given master classes at international venues and festivals including the Holland Festival, the Edinburgh International Festival, La Maison de la Danse, the Saitama Arts Center, Sadler's Wells Theatre, Shanghai and Beijing Opera House and Theatre du Chatelet. In the US, the company has performed at venues including Jacob's Pillow, Brooklyn Academy of Music and New York City Center. In its home city of Los Angeles the company has performed at The Music Center's Walt Disney Concert Hall, MOCA, Union Station, The Theatre at Ace Hotel and The Wallis Annenberg Center for the Performing Arts.

### **Benjamin Millepied** (Artistic Director, Choreographer)

Millepied is a French dancer, choreographer and filmmaker. He was a principal with the New York City Ballet where he danced from 1995 to 2011. Millepied's many ballets are in the repertory of major dance companies around the world such as American Ballet Theatre, New York City Ballet, Paris Opera Ballet, The Mariinsky Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, San Francisco Ballet, Berlin Staatsoper, Lyon Opera Ballet and Dutch National Ballet. Millepied also choreographed the solo *Years Later* for Mikhail Baryshnikov in 2008. His collaborators include composers Nico Muhly, Nicholas Britell, David Lang, Bryce Dessner; artists Christopher Wool, Barbara Kruger, Mark Bradford, Daniel Buren, Liam Gillick, United Visual Artists; and designers Rodarte, Iris Van Herpen and Alessandro Sartori.

In 2010, Millepied choreographed and starred in the award-winning film *Black Swan*. Two years later, he founded L.A. Dance Project. In 2014, he was appointed Director of Dance at Paris Opera Ballet. For the two seasons he programmed at Paris Opera Ballet, he commissioned new works by William Forsythe, Justin Peck, Jerome Bel, Wayne McGregor, Crystal Pite, Tino Seghal, Nico Muhly and James Blake.

In 2016, Millepied resigned from that position in order to focus his energy on making L.A. Dance Project the organization he envisions for dance today. In addition to his work as a choreographer and artistic director, Millepied has directed numerous dance short films over the years. In 2018, he will make his directorial feature debut with the film musical *Carmen*. Millepied is a recipient of the Prix de Lausanne, the Mae L. Wien Award and the U.S.A. Artists fellowship, and was also named a “Chevalier des Arts et des Lettres” by the French government.

### **Justin Peck** (Choreographer)

Peck is the Resident Choreographer and soloist dancer with the New York City Ballet. He began choreographing in 2009 at the New York Choreographic Institute. Peck joined New York City Ballet as a dancer in 2006. He has danced a vast repertoire of works by George Balanchine, Jerome Robbins, Peter Martins, Alexei Ratmansky, Benjamin Millepied, Christopher Wheeldon and many others. In 2013, Peck was promoted to the rank of Soloist. In 2014, after the creation of his acclaimed ballet *Everywhere We Go*, he was appointed as Resident Choreographer, becoming the second person in the institution’s history to hold the title. Peck has created over 30 ballets, 14 of those for New York City Ballet. His works have been performed by Paris Opera Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, L.A. Dance Project, Dutch National Ballet, Joffrey Ballet, Houston Ballet and Pennsylvania Ballet. His collaborators include composers Sufjan Stevens, Bryce Dessner (The National), Dan Deacon; visual artists Shepard Fairey, Marcel Dzama, John Baldessari, Jules de Balincourt; and fashion designers Mary Katrantzou, Humberto Leon (Kenzo, Opening Ceremony) and Dries Van Noten.

In 2014, Peck was the subject of the documentary *Ballet 422*, which followed him for two months as he created New York City Ballet’s 422nd original dance, *Paz de la Jolla*. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production. In 2017, Peck choreographed the feature film *Red Sparrow*, starring Jennifer Lawrence, directed by Francis Lawrence and produced by 20th Century Fox Studios. In 2018, Peck will present his first choreographic foray into Broadway, with a major revival of *Carousel* directed by Jack O’Brien and starring Joshua Henry, Jessie Mueller and Renee Fleming.

### **Ohad Naharin** (Choreographer)

Ohad Naharin has been hailed as one of the world’s preeminent contemporary choreographers. The artistic director of Batsheva Dance Company since 1990, he has guided the company with an adventurous vision and reinvigorated its repertoire with his captivating choreography. Naharin has choreographed over 20 works for Batsheva and its junior division, Batsheva Young Ensemble, and his works have been performed by prominent companies around the world. Naharin’s work has been documented in several movies. The rehearsal process with Cedar Lake Contemporary Ballet during a restaging of *Decadance* was the subject of Tomer Heymann’s documentary *Out of Focus* (2007). In 2015, the Heymann Brothers’ comprehensive documentary about Naharin *Mr. Gaga* was released. Naharin is also the originator of an innovative movement vocabulary, *Gaga*, which has enriched his extraordinary movement invention, revolutionized the company’s training, and emerged as a growing force in the larger field of movement practices for both dancers and non-dancers.

**Bryce Dessner** (Composer)

Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known to many as a guitarist with The National, he is also active as a curator – a vital force in the flourishing realm of new creative music. His orchestral, chamber and vocal compositions have been commissioned by the Los Angeles Philharmonic, New York Philharmonic, Kronos Quartet, BAM Next Wave Festival, Barbican Center, Edinburgh Festival, Sydney Opera House, Eighth Blackbird, Sô Percussion, New York City Ballet and many others. He has created theatrical works in collaboration with choreographers Benjamin Millepied and Justin Peck, visual artist Matthew Ritchie, the Brooklyn Youth Chorus and composers Sufjan Stevens and Nico Muhly.

Dessner's music, called "gorgeous, full-hearted" by NPR and "vibrant" by *The New York Times*, is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. His harmonies are expressive and flexible, ranging from the dense block chords of *Aheym* to the spacious modality of *Music for Wood and Strings*. As a performer and producer, Dessner has collaborated with a wide variety of musicians, among them Steve Reich, Philip Glass, David Lang, Bon Iver, Antony and the Johnsons, the Bang on a Can All-Stars, composer/guitarist Jonny Greenwood, singer Shara Worden and multi-instrumentalist Richard Reed Parry. His activities as a curator have grown as his career expanded, allowing him to bring diverse artists and communities together in an organic way. Dessner's music is published by Chester Novello.

**Brandon Stirling Baker** (Lighting Designer)

Baker's lighting can be seen in the repertoires of New York City Ballet, San Francisco Ballet, Miami City Ballet, Joffrey Ballet, Dutch National Ballet, Houston Ballet, Pacific Northwest Ballet, Pennsylvania Ballet and L.A. Dance Project. His work has been presented internationally by major theatres including Lincoln Center, Kennedy Center, Theatre du Chatelet, Sadler's Wells, Havana Ballet Festival Cuba and the Guggenheim Bilbao in Spain. In 2016, Baker's lighting for dance was honored with the Lotos Foundation Prize for emerging artists. He studied at the California Institute of the Arts and Royal Scottish Academy of Music and Drama in Glasgow, Scotland.

**Sterling Ruby** (Visual Designer)

Born in 1972, Ruby is an American artist based in Los Angeles. He has come to be known internationally 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, Ruby's works often appear scratched, defaced, camouflaged, dirty or splattered. Proclaimed as one of the most interesting artists to emerge in the twentieth century by *The New York Times* art critic Roberta Smith, his work examines the limits of individual expression against social constraint. Ruby's work is collected by numerous international collections, including the Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; Museum of Modern Art, New York; and Tate Modern, London.

**Eighth Blackbird** (Recording Musicians)

Eighth Blackbird combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theatre company. The Chicago-based, three-time Grammy®-winning "super-musicians" (*Los Angeles Times*) entertain and provoke audiences across the country and around the world. 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 four Grammy® Awards for the recordings *strange imaginary animals* (2007), *Lonely Motel: Music from Slide* (2011), *Meanwhile* (2013) and *Filament* (2015). Eighth Blackbird 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 is derived 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.

**Avi Yona Bueno** (Lighting Designer)

Lightning designer, Avi Yona Bueno (Bambi), was born in Israel. He is one of the leading and most prominent lighting designers in Israel and has worked with leading Israeli and international artists in various genres including music, theatre, opera, dance and visual arts. He began his career as lighting designer for Israeli and international musicians. He is the resident lighting designer of the Batsheva Dance Company and has worked with choreographer Ohad Naharin in both Israel and abroad for over 20 years. He has designed lighting for more than 100 theatre productions in all local leading companies as well as for numerous dance companies in Israel and abroad. He is the resident lighting designer of the Itim Ensemble and the Geshen Theatre. He has designed lighting for many television shows, park productions, multimedia projects, visual arts projects and indoor and outdoor light installations. He has won numerous awards for his work. For the Israeli Opera, he designed many productions including *Nabucco*, *Macbeth*, *Alpha & Omega*, *The Child Dreams*, *Madama Butterfly*, *Tosca*, *Pagliacci* and *Don Giovanni* as well as *Elektra*, *Otello* and *Turandot* in Caesarea, and *Nabucco* and *Aida* (Verdi) in Masada.

**Eri Nakamura** (Costume Designer)

Nakamura was born in Japan in 1984. In 2002, she graduated from The Australian Ballet School in Melbourne. From 2003-2007, she danced with Victor Ullate Ballet Company in Madrid and later, from 2007-2008 with Les Grands Ballets Canadiens de Montréal in Canada, under the artistic direction of Grigoriy Pankov. Nakamura danced with Batsheva Dance Company from 2011-2015 and designed the costumes for *Last Work* (2015), *And Still* (2015), *Yag* (2016) and *Venezuela* (2017).

**Aaron Carr** (Dancer)

Carr began dancing at age six in Pensacola, Florida. He studied ballet throughout high school as an American Ballet Theatre national training scholar before attending The Juilliard School in New York City. Since graduating in 2009, Carr has been a member of KEIGWIN + COMPANY and ZVIDANCE. While working with these companies, Carr toured internationally and cultivated his love for teaching. He has also had the opportunity to dance for Charlotte Bydwell, Jaclyn K. Walsh, The Troupe, Jonathan Royce Wyndham, Emily Schoen and PROJECT RUIN. He joined L.A. Dance Project in 2013.

**David Adrian Freeland Jr.** (Dancer)

Freeland is from Jacksonville, FL. He began his dance training at LaVilla School of the Arts under the direction of Michelle Ottley-Fisher and Susan Jennings. He went on to study at the Jacksonville Centre of the Arts, where he received much of his training under the direction of Kezia Rolle. Freeland has attended summer intensives at the Nashville Ballet and The Juilliard School under full scholarship, and later studied at the Conservatory of Dance at SUNY Purchase College. Freeland was a member of Alvin Ailey's second company, Ailey II, for three seasons. During that time, he performed the works of Alvin Ailey, Judith Jamison, Robert Battle, Troy Powell, Dwight Rhoden and Jennifer Archibald. He also performed in the 2015-2016 season at The Metropolitan Opera House. Freeland is excited to share the stage with the amazingly talented artists of the L.A. Dance Project.

**Kaitlyn Gilliland** (Dancer)

Kaitlyn Gilliland trained at the Minnesota Dance Theatre under Loyce and Lise Houlton and at the School of American Ballet, where she received the school's Mae L. Wien Award for outstanding promise in 2004. From 2006 to 2011, Gilliland danced with the New York City Ballet as a member of the corps de ballet and was named the company's Janice Levin Dancer for 2009-2010. Since leaving the New York City Ballet, Gilliland has performed with several New York City-based dance companies, appearing regularly with Twyla Tharp since joining her 50th Anniversary Tour in 2015. Gilliland has served on the faculty of the School of American Ballet and the New York City Public School for Dance, and in May of 2015, she graduated summa cum laude, Phi Beta Kappa from Columbia University with a bachelor's degree in psychology. Gilliland joined L.A. Dance Project in 2017.

**Axel Ibot** (Dancer)

Ibot began his dance training at age seven at a small dance school in the suburbs of Paris. At age 10, he entered the Paris Opera Ballet School. In 2003, he joined the Paris Opera Ballet's Corps de Ballet. He was promoted to "Coryphée" in 2007, and to "Sujet" in 2012. He has danced soloist and demi-soloist roles in many of the great classical ballets of Paris Opera Ballet's repertory including *Giselle*, *Swan Lake*, *Paquita*, *The Nutcracker*, *Raymonda* and *La Source*. He has danced in ballets by renowned 20th and 21st century choreographers including George Balanchine, William Forsythe, Christopher Wheeldon and Justin Peck. Ibot also created roles in works new to the Paris Opera Ballet repertory, among them *Romeo* (Sasha Waltz), *Clear Loud Bright Forward* (Benjamin Millepied), *L'Anatomie de la Sensation* (Wayne McGregor), *Kaguyahime* (Jiří Kylián), *Psyché* (Alexei Ratmanský), *Seasons's Canon* (Crystal Pite) and *Drumming* (Anne Teresa de Keersmaeker). He has collaborated with the Maeght Foundation for a special performance in the Kunsten Arts Festival. Ibot joined L.A. Dance Project in 2017.

**Nathan Makolandra** (Dancer)

Makolandra began dancing and choreographing in Greenville, South Carolina. He is a graduate from The Juilliard School under director Lawrence Rhodes. There, he performed works by Alexander Ekman, Nacho Duato, Jerome Robbins, Bronislava Nijinska, Eliot Feld, Sidra Bell and José Limón. Makolandra's work appeared in Juilliard's Choreographic Honors concert (2009-2012). He is a recipient of the Hector Zaraspe Award for choreography (2012) and placed as 1st runner up for the Capezio Award for Choreographic Excellence in 2011. He collaborated with composer Jared Miller, and choreographed Richard Walters' music video, "American Stitches." Makolandra created *Attitude du Cage* with a fellow L.A. Dance Project member, has had choreography featured on *So You Think You Can Dance*, and is a Fresh Dance Intensive faculty member. Professionally, Makolandra has performed the works of Benjamin Millepied, William Forsythe, Merce Cunningham, Martha Graham, Hiroaki Umeda, Emmanuel Gat, Danielle Agami, Julia Eichten and Justin Peck at Los Angeles' Union Station, the 2015 Cannes Film Festival and the Gardens at the Palace of Versailles.

**Francisco Mungamba** (Dancer)

Francisco Mungamba was born in Madrid, Spain. He received his dance training at the Royal Conservatory of Madrid and at the San Francisco Ballet School. He won 2nd place at the 2010 Prix de Lausanne. In 2011, he joined the San Francisco Ballet as a member of the corps de ballet and was promoted to soloist in 2016. Mungamba has danced in works by several prominent 20th and 21st century choreographers including William Forsythe, Alexei Ratmanský, Justin Peck, John Neumeier, George Balanchine, Jerome Robbins, Christopher Wheeldon, Mark Morris, Wayne McGregor, Serge Lifar, Mikhail Fokine, Kenneth MacMillan, Ashley Page, Yuri Possokhov and Helgi Tomasson. In 2015, he danced in the film of Helgi Tomasson's *Romeo & Juliet* (Acrobats) as part of the inaugural season of Lincoln Center at the Movies: Great American Dance. Mungamba joined L.A. Dance Project in 2017.



**Rachelle Rafailedes** (Dancer)

Rafailedes is a native Ohioan who began her formal dance training at an early age. She has since received her BFA from The Juilliard School in 2009, under the direction of Lawrence Rhodes, where she was awarded the Martha Hill Prize for excellence in leadership and dance. In her career thus far, Rafailedes has been fortunate to perform work by renowned choreographers including Ohad Naharin, Twyla Tharp, Antony Tudor, Merce Cunningham and William Forsythe, as well as guest perform with KEIGWIN + COMPANY and Lar Lubovitch Dance Company. She was a member of Kyle Abraham/Abraham.In.Motion from 2009-2012 and is a Bessie Award-winning collaborator for Abraham's *The Radio Show*. Rafailedes joined L.A. Dance Project in 2013.

**Janie Taylor** (Dancer)

Taylor was born in Houston, TX where she began her ballet training at age two with Gilbert Rome. She trained at the Giacobbe Academy of Dance in New Orleans from 1993-1996. After attending two years of the summer program at the School of American Ballet (SAB), she became a full-time student in the fall of 1996. There, she originated a featured role in Christopher Wheeldon's *Soiree Musicale* for the spring workshop performance in June 1998. She received the Mae L. Wien Award at the SAB Annual Workshop and was invited to become an apprentice with New York City Ballet. A month later, she became a member of New York City Ballet's corps de ballet. She was promoted to the rank of soloist in 2001 and to principal in 2005. During her career with New York City Ballet, she originated roles in ballets choreographed by Peter Martins and Benjamin Millepied. She also performed featured roles in numerous ballets by George Balanchine and Jerome Robbins, as well as pieces by Lynne Taylor-Corbett, Susan Stroman, Twyla Tharp and Miriam Mahdavian. Taylor appeared in the film *Center Stage* in 2000. She retired from the New York City Ballet in 2014. Taylor is now a repetiteur, setting ballets for Justin Peck and Benjamin Millepied on companies around the world, and has since started a career in design. She has designed costumes for the New York City Ballet and L.A. Dance Project.

**Patricia Zhou** (Dancer)

Born in Canada and raised in the United States, Zhou started her formal ballet training at the age of 13. She received four years of training at the Kirov Academy of Ballet in Washington, D.C., where she graduated with the president's award, honoring excellence in both academic studies as well as artistry. Zhou competed in a few international competitions including the Prix de Lausanne, which upon becoming a prize winner led to an apprenticeship at the Royal Ballet in London and a spotlight segment on ABC's *Dancing with the Stars*. Zhou joined Staatsballett-Berlin in 2012, and has since danced many lead and solo roles in both classical and contemporary pieces and been hailed as one of the most interesting and versatile dancers in the company. Zhou joined L.A. Dance Project in 2017.

**Daisy Jacobson** (Apprentice)

Jacobson is a French-American born in Manhattan Beach, CA. She is a recent graduate from The Juilliard School and is a 2013 Youth America Grand Prix Finalist, National Young Arts Winner and Presidential Scholar in the Arts. While attending Juilliard, Jacobson performed new works by Takehiro Ueyama, Loni Landon, Zvi Gotheiner, Matthew Neenan and Benjamin Millepied. She performed leading roles in masterworks such as Merce Cunningham's *BiPed*, Jiří Kylián's *Symphony of Psalms* and Nacho Duato's *Por Vos Muero*. Jacobson attended programs with Houston Ballet, American Ballet Theatre, Nederlands Dans Theater, Batsheva/gaga Barcelona, ChuThis, BodyTraffic, Ballet BC/ArtsUmbrella and Springboard Danse Montréal. During these programs, Jacobson was privileged to perform works by Alexei Ratmansky, Paul Lightfoot & Sol Leon, Ohad Naharin, Mats Ek, William Forsythe and Aszure Barton. Her own choreographic works premiered in Juilliard



Choreographic Honors 2015 and 2016. Jacobson joined L.A. Dance Project as an apprentice in 2017.

**Miranda Wattier** (Apprentice)

Wattier was born in Long Beach, California. At the age of nine, she began her dance training at Dance West in Los Alamitos, California. In 2014, Wattier enrolled as a student at the Coburn Dance Academy where she studied for three years under the leadership of former New York City Ballet principal dancers Jenifer Ringer and James Fayette. During that time, Wattier performed works by George Balanchine and Jerome Robbins, and originated a featured role in a ballet by Benjamin Millepied. Wattier has attended summer courses at the School of American Ballet, Boston Ballet and Pacific Northwest Ballet. She joined L.A. Dance Project in 2017 as an apprentice.

**Sébastien Marcovici** (Ballet Master)

Born and raised in Paris, France, Marcovici 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 1993, he was invited to join New York City Ballet's corps de ballet. Marcovici 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 and Peter Martins, and additional 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 Mahdavian, Benjamin Millepied, Angelin Preljocaj, Twyla Tharp and Christopher Wheeldon. Marcovici retired from New York City Ballet in March 2014. He worked as a ballet master with Paris Opera Ballet from 2014-2016. He currently works at L.A. Dance Project as a Ballet Master and sets ballets for Benjamin Millepied on ballet companies around the world.