SCOTTISH BALLET
THIS IS MY BODY...
MARCH 10 - 15, 2020
We’re proud to support The Joyce Theater and the dance community.

Here to serve you at our office located at Sixth Avenue and 10th Street. For your convenience, visit our ATM in the lower lobby.
Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Leadership support for The Joyce’s presentation of dance is provided by the Doris Duke Charitable Foundation.


Key support for The Joyce has been provided by First Republic Bank, GKV Charitable Foundation, The Jerome Robbins Foundation, The Thompson Family Foundation, and Virginia B. Toulmin Foundation.

Support for The Joyce’s presentation of international dance provided by the R. Britton Fisher and Family Gift for International Dance. Additional support has been provided by the Lila Wallace-Reader’s Digest Endowment Fund to encourage the performances of out-of-town companies at The Joyce Theater.

The Joyce Theater thanks the Theatre Development Fund for their support of this season.
**SIBILO**

**NY Premiere**

**Choreography:** Sophie Laplane  
**Original Music:** Alex Menzies  
**Lighting Design:** George Thomson  
**Performers:**  
Rishan Benjamin, Thomas Edwards, Roseanna Leney, Bruno Micchiardi, Rimbaud Patron, Nicholas Shoesmith, Claire Souet, Anna Williams

Sophie Laplane’s singular style mixes humor with inspiration from everyday emotions and situations. With original music by Alex Menzies (aka Alex Smoke), *Sibilo* demonstrates Laplane’s joyful and unrestricted style in a celebration of the power and versatility of dancers’ bodies and of movement in all its forms.

*Sibilo is being presented in New York and London thanks to the generous support*

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**INTERMISSION**

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**MC 14/22 (CECI EST MON CORPS)**

**US Premiere**

**Choreography:** Angelin Preljocaj  
**Original Sound Design:** Tedd Zahmal  
**Costume Design:** Daniel Jasiak  
**Lighting Design:** Patrick Riou  
**Performers:**  

*MC 14/22 (Ceci est mon corps)* is a hymn to the male body, a meeting of the spiritual and the carnal, a glorification of masculinity, and a condemnation of force. Created for twelve male dancers, this powerfully sensual and passionate work reimagines The Last Supper according to the Gospel of St Mark, chapter 14, verse 22, as Christ breaks bread and announces to his disciples: "Take it; this is my body." Through ritual washing, tender affection, and images of cruelty, *MC 14/22* evokes Biblical scenes in a visceral, often brutal work, and explores the idea of surrendering the body so that it can be recreated anew.
Scottish Ballet was founded in 1969 as Scotland’s national dance company, and in 2019 celebrated 50 years of inspiring audiences onstage and beyond. Based in Glasgow, the company performs regularly across Scotland, the UK, and internationally – promoting Scotland’s pioneering spirit far and wide.

Under CEO and Artistic Director, Christopher Hampson, the company presents bold, adventurous performances rooted in strong classical technique. Scottish Ballet’s broad repertoire includes new versions of the classics and ground-breaking commissions, as well as their award-winning, highly innovative Digital Season, presented biennially.

To celebrate 50 years of creative vision crafted by Scotland, Scottish Ballet launched an ambitious Five in Five campaign with a commitment to commission five full-length ballets in five years. The first of these was Helen Pickett’s The Crucible, followed by Christopher Hampson’s The Snow Queen.

Scottish Ballet runs an extensive engagement and dance health program, tailored to the needs of diverse communities; promoting confidence, fostering well-being, and encouraging creativity through dance.

Find out more at www.scottishballet.co.uk
WHO'S WHO IN THE COMPANY

CHRISTOPHER HAMPSON (CEO/Artistic Director) joined Scottish Ballet as Artistic Director in August 2012 and was appointed CEO/Artistic Director in June 2015. Christopher has created works and/or been a guest teacher for companies including the Royal New Zealand Ballet, The Royal Ballet, English National Ballet, Atlanta Ballet, the National Theatre in Prague, Ballet Black, Royal Swedish Ballet, Hong Kong Ballet, Bonachela Dance Company and Matthew Bourne’s New Adventures.

SOPHIE LAPLANE (Choreographer) was born in Paris, France and trained at The Conservatoire National Supérieur de Paris and Paris Opera Ballet School. Sophie joined Scottish Ballet in 2004, and in 2017, she became the company’s Artist in Residence: Choreographer. In early 2020, she was appointed Scottish Ballet’s Resident Choreographer.

ANGELIN PRELJOÇAJ (Choreographer) was born in the Paris region in France and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner, Merce Cunningham, and Viola Farber, among others. Throughout the course of his career, Angelin has choreographed 53 works for stage and film, and in 2014, he received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement. He was elected to the Académie des Beaux-Arts in 2019, within the new choreography section. Angelin received the Bessie Award for Annonciation in 1997, which his company performed at The Joyce.

JAVIER ANDREU (Dancer) was born in Zaragoza, Spain and trained at the Conservatoire of Dance, Zaragoza before progressing to train at Studio de Danza Maria De Avila. He joined Scottish Ballet in 2014.

RISHAN BENJAMIN (Dancer) was born in London and trained at the Central School of Ballet. She joined Scottish Ballet in 2018.

CYPRIEN BOUVIER (Dancer) was born in Paris, France, and trained at the Conservatoire National Supérieur de Paris de Musique et de Danse. He joined Scottish Ballet in 2019.
MATTHEW BROADBENT (Dancer) was born in Zevenaar, Netherlands and trained at The Royal Ballet School. Matthew danced with Northern Ballet from 2010-2015 before joining Scottish Ballet.

THOMAS EDWARDS (Dancer) was born in Worcester, England and trained at Harlequin Stage School and Central School of Ballet. Thomas joined Scottish Ballet in 2013 and was promoted to Soloist in 2018. Thomas is sponsored by Baillie Gifford.

JAMIEL LAURENCE (Dancer) was born in London and trained at The Arts Educational School Tring Park, with further classical training at Central School of Ballet. Joining Scottish Ballet as a dancer in 2009, Jamiel was promoted to Soloist in 2016.

ROSEANNA LENEY (Dancer) was born in Frimley, England and trained at the Royal Ballet School. She joined Scottish Ballet as an Artist in 2016.

BRUNO MICCHIARI (Dancer) was born in England and trained at The Royal Ballet School. He joined Scottish Ballet in July 2017 after working with Estonia National Ballet.

RIMBAUD PATRON (Dancer) was born in Grenoble, France and trained at National Conservatory of Paris, Paris Opera Ballet School, Boulogne Conservatory Paris, and English National Ballet School. He joined Scottish Ballet in 2012 and was promoted to First Artist in 2016. Rimbaud is currently Scottish Ballet's Artist in Residence: Photographer.

SIMON SCHILGEN (Dancer) was born in Heidelberg, Germany and trained at Hamburg Ballet School. He joined the Company in Autumn 2015 for the Autumn/Winter season and joined Scottish Ballet permanently in 2016.
NICHOLAS SHOESMITH (Dancer) was born in Cirencester, England and trained at The Australian Ballet School. He joined Scottish Ballet in 2012 and was promoted to Soloist in 2016.

CLAIRE SOUET (Dancer) was born in Bordeaux, France and trained at English National Ballet School. She joined Scottish Ballet in 2013 and was promoted to Soloist in July 2018.

EADO TURGEMAN (Dancer) was born in Kiryat Tivon, Israel and began training in his hometown before attending the Thelma Yellin High School of the Arts in Tel Aviv and Boston Ballet School. He joined Scottish Ballet in 2014.

AARÓN VENEGAS (Dancer) was born in Madrid, Spain and trained at The Royal Ballet School. He joined Scottish Ballet in August 2018.

CONSTANT VIGIER (Dancer) was born in Quimper, France and trained at Paris Opera Ballet School before joining Hamburg Ballet. Constant joined Scottish Ballet in 2013 and was promoted to First Artist in 2014.

ANNA WILLIAMS (Dancer) was born in Sheffield, England and trained at Northern Ballet Academy and The Royal Conservatoire of Scotland. She joined Scottish Ballet as a Guest Artist in 2017 and as an Artist in 2018.

Read full biographies at scottishballet.co.uk
The Joyce Theater Foundation ("The Joyce", Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, unadorned vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center's David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce's annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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The Joyce honors the following individuals, corporations, and foundations for their visionary support of our mission of advancing the vibrant and extraordinary art of dance. Funds contributed to the endowment campaign will allow The Joyce to continue its support of the dance community and to commission new work.

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Support for planning costs associated with establishing a third venue for dance as part of the redeveloped World Trade Center site has been generously provided by a grant from the Lower Manhattan Development Corporation, which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. Leadership support has also been provided by:

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