



**BÉJART  
BALLET  
LAUSANNE**

GIL ROMAN  
ARTISTIC DIRECTOR

# PRESENTATION

# THE COMPANY

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©BBL - Lauren Pasche

SINCE ITS INCEPTION IN 1987, BÉJART BALLET LAUSANNE IS A REFERENCE IN THE CHOREOGRAPHIC WORLD. CHOSEN AS HIS SUCCESSOR BY MAURICE BÉJART, GIL ROMAN IS LEADING THE COMPANY AND PRESERVING ITS ARTISTIC EXCELLENCE, SINCE THE DISAPPEARANCE OF THE MASTER IN 2007.

Maurice Béjart always wanted to open the world of the ballet to a larger audience. Animated by the same spirit, Gil Roman and his dancers perform all over the world. Béjart Ballet Lausanne is one of the very few companies able to fill vast spaces such as the NHK Hall of Tokyo, the Kremlin State Palace of Moscow, Odeon of Herodes Atticus in Athens, the Palais des congrès de Paris, Forest National in Brussels or the Patinoire de Malley-Lausanne.

Since 2007, with his search and work for contemporary creation, Gil Roman maintains and develops the repertoire of the Béjart Ballet Lausanne. The work of Maurice Béjart is at the heart of this repertoire, with emblematic

choreographies, as *The Rite of Spring*, *Boléro*, *The Ninth Symphony* or *Ballet for Life* but Gil Roman also wants to present the variety of this repertoire, with *Piaf* or *The Magic Flute* for example. Choreographer for 20 years, the artistic director also nourished the repertoire with his own creations. Choreographers like Alonzo King, Tony Fabre, Christophe Garcia, Giorgio Madia, Julio Arozarena or Yuka Oishi also contributed to the creative development of the Béjart Ballet Lausanne.

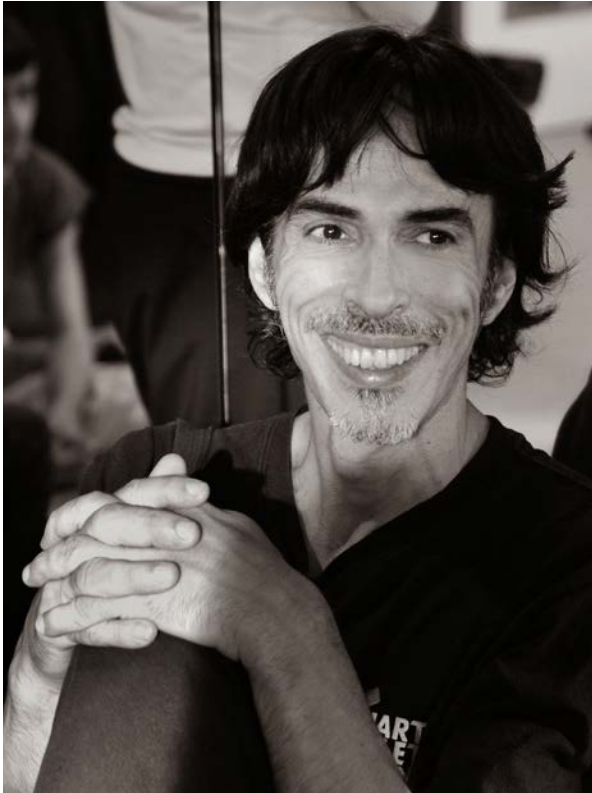
The company remains faithful to its vocation: Preserving Maurice Béjart's work, while remaining a space of creation. ◆

**BÉJART BALLET LAUSANNE  
IN FIGURES**

- 20** programs presented per season
  - 38** professional dancers
  - 14** nationalities
  - 70** artists and technicians touring
  - 70** shows per season
  - 1200** costumes worn per season
  - 2500** ballet slippers used per year
  - 100'000** spectators worldwide per year
  - 250'000** km travelled on a yearly basis
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# GIL ROMAN



© BBL - Philippe Pache

**DURING MORE THAN THIRTY YEARS, THE DANCER INTERPRETED MAURICE BEJART'S MOST RENOWNED BALLETS BEFORE BECOMING IN TURN THE ARTISTIC DIRECTOR OF THE BÉJART BALLETT LAUSANNE.**

During more than thirty years, the dancer interpreted Maurice Béjart's most renowned ballets before becoming in turn the Artistic Director of the Béjart Ballet Lausanne.

After intensive training with Marika Besobrasova, Rosella Hightower and José Ferran, Gil Roman joined Maurice Béjart at Le Ballet du XXe Siècle in 1979. After having performed Béjart's most renowned ballets during more than thirty years, the choreographer appointed him as his successor and Artistic Director of the Béjart Ballet Lausanne in 2007.

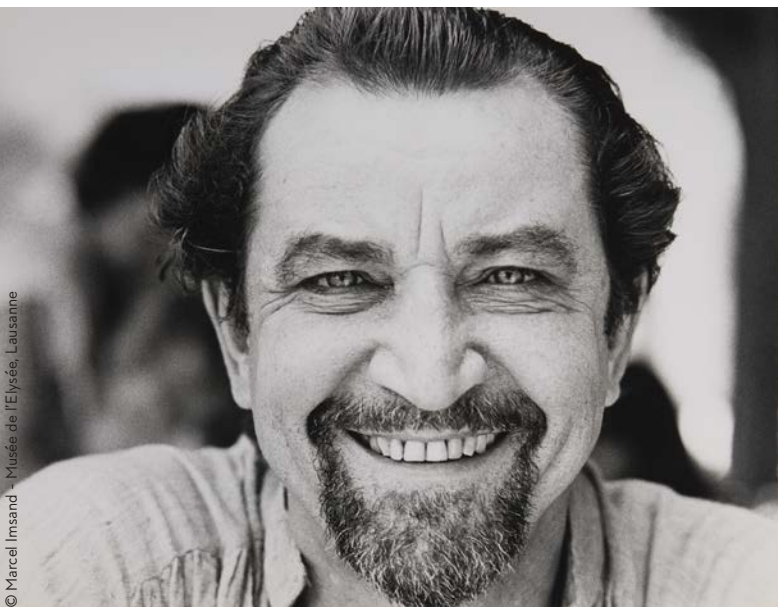
Since 1995, his choreographic work is rich in numerous creations: *L'habit ne fait pas le moine*, *Réflexion sur Béla*, *Echographie*

*d'une baleine*, *Casino des Esprits*, *Aria*, *Syncope*, *Là où sont les oiseaux* (presented as a world premiere at the China Shanghai International Arts Festival), *Anima blues*, *3 Danses pour Tony*, *Kyôdai*, *Tombées de la dernière pluie*, *Impromptu...* and *t 'M et variations...* marking the 30th anniversary of the BBL's creation and the 10th year of Maurice Béjart's demise. In 2019 at the Opéra de Lausanne, he presented *Tous les hommes presque toujours s'imaginent* entirely choreographed to the music of John Zorn and one year later, *Basso Continuum* set to the music of Richard Dubugnon.

Gil Roman's dance career, which span over 40 years, was honored in 2005 with the prestigious "Danza & Danza Award" for Best Dancer for his performance as Jacques Brel in *Brel et Barbara*. Since then, many awards have distinguished an exceptional career: the prestigious Nijinsky Award awarded by the Monaco Dance Forum (2006), the Prix for cultural awareness, by Vaud State Foundation for Culture (2014), the special Prize from Shanghai Art Festival for his work on Maurice Béjart's choreography *The Ninth Symphony* (November, 2014) and the Maya Plissetskaya Award (2015). In 2015, Gil Roman received the insignia of Knight of the National Order of Merit (Chevalier dans l'Ordre national du Mérite) from France's Ambassador in Switzerland. This prestigious award celebrates the career, cultural influence and creative spirit of the Artistic Director. Finally, four years later, the Canton of Vaud's State Council has honored him the Cantonal Merit for his «remarkable contribution to choreography and dance». 



# MAURICE BÉJART



© Marcel Imsand - Musée de l'Elysée, Lausanne

IN THE EARLY FIFTIES, IN PARIS, MAURICE BÉJART CREATES CHOREOGRAPHIES FOR HIS FIRST COMPANY, LES BALLETS DE L'ETOILE. IN 1960, HE FORMS LE BALLET DU XXE SIÈCLE IN BRUSSELS. A QUARTER OF A CENTURY LATER, HE MOVES HIS COMPANY TO LAUSANNE, GIVING BIRTH TO THE BÉJART BALLET LAUSANNE.


Maurice Béjart is born in Marseille on January 1, 1927. He begins his career in Vichy in 1946, continues with Janine Charrat, Roland Petit and especially in London as part of the International Ballet. During a tour in Sweden with the Cullberg Ballet (1949), he discovers the resources of choreographic expressionism. A Swedish film project confronts him for the first time with Stravinsky, but back in Paris, he gathers choreographic experience with compositions by Chopin, with support of the critic Jean Laurent. From now on the dancer is doubled as a choreographer.

In 1955, he confirms his thinking outside the box with the choreography of

*Symphonie pour un homme seul*, performed by his company, Les Ballets de l'Etoile. Noticed by Maurice Huisman, the new director of the Théâtre Royal de la Monnaie, in Brussels, he creates a triumphant *The Rite of Spring* (1959).

In 1960 Maurice Béjart launches, in Brussels, Le Ballet du XXe Siècle, an international company touring around the world, and the number of his creations is steadily increasing: *Boléro* (1961), *Messe pour le temps présent* (1967) and *L'Oiseau de Feu* (1970).

In 1987, Le Ballet du XXe Siècle becomes the Béjart Ballet Lausanne and the great choreographer settles in the Olympic capital. In 1992, he decides to downsize his company to about thirty dancers to "recapture the essence of the performer" and he founds the Ecole-Atelier Rudra Béjart. Among the many ballets for this company, we find *Le Mandarin merveilleux*, *King Lear - Prospero*, *À propos de Shéhérazade*, *Ballet for Life*, *MutationX*, *La Route de la soie*, *Le Manteau*, *Enfant-Roi*, *La Lumière des eaux* and *Lumière*.

As well as directing plays (*La Reine verte*, *Casta Diva*, *Cinq Nô modernes*, *A-6-Roc*), operas (*Salomé*, *La Traviata* and *Don Giovanni*) and films (*Bhakti*, *Paradoxe sur le comédien...*), Maurice Béjart has also published several books (novels, memories, a personal diary and a play). In 2007, on the eve of his eightieth birthday, the choreographer creates *La Vie du danseur racontée par Zig et Puce*. While working on what will be his last creation, *Le Tour du Monde en 80 minutes*, Maurice Béjart passed away in Lausanne on November 22, 2007. 



# CURRENT SEASON'S REPERTOIRE

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SINCE 2017, THE COMPANY HAS PRESENTED UP TO 65 CHOREOGRAPHIES FROM MAURICE BÉJART, GIL ROMAN AND GUEST CHOREOGRAPHERS. 13 BALLETS ARE PART OF THE CURRENT SEASON 2020-2021 – \*SUBJECT TO CHANGE\*

## ◆ BÉJART FÊTE MAURICE

**Choreography:** Maurice Béjart

**Set design:** Gil Roman

"I gathered a series of excerpts, just like how one would prepare a party. Or like how one would compose songs for a recital, a performance, a brief encounter." – Gil Roman

one day and where, I am sure, Freddie Mercury is playing a duet on the piano with Mozart.

A ballet about youth and hope, as hopeless and optimistic as they are. Despite everything, I believe that "*the show must go on*", as Queen would say. – Maurice Béjart

## ◆ Ballet for Life

**Choreography:** Maurice Béjart

"A little over thirty years ago, in between Berlioz surprising music interspersed with bombing and the sound of machine guns, an unconventional Friar Lawrence cried out to Jorge Donn and Hitomi Asakawa: "Make love, not war!"

Today, Gil Roman, who is about the same age as the creation of my *Romeo and Juliet*, surrounded by dancers who have never seen this ballet, answers: "You told us to make love, not war. We made love. Why is love waging war on us?" A cry from the youth, for whom the problem of death by love is added to the multiple wars that have never ceased in the world since the so-called END of the last World War!

Above all, my ballets are encounters with music, with life, with death, with love... with all those, whose life and works find a renewal within me. Moreover, the dancer who I am no longer is reincarnated each time by the dancers who surpass this former self. A love affair with the music by Queen. Invention, violence, humour, love... it's all there. I love the group. They inspire me and guide me, sometimes through this no man's land where we will all go

## ◆ Boléro

**Choreography:** Maurice Béjart

"My Boléro," commented Ravel, "has to stick in one's head!" More seriously, he explained: "In 1928, upon request by Madame Rubinstein (Ida Rubinstein, the famous Russian actress and dancer), I composed a Bolero for an orchestra. This is a dance with a very moderate and continuously even movement, both due to its melody and to its harmony and rhythm. The rhythm is continuously marked by the drum. The element of diversity is added by the orchestral crescendo." Maurice Béjart describes the creation of Ravel's work in these terms, "music that is too well-known and yet still fresh due to its simplicity. A melody (originally oriental and not Spanish) that winds slowly around itself, increasing in volume and intensity, devours the sound space and swallows it up at the end of the melody."



Les Chaises © BBL / NBS - Kiyonori Hasegawa

### ◆ **Brel et Barbara**

**Choreography: Maurice Béjart**

During thirty-five years, Barbara, my faithful friend, my sister, spoke to me of the Light... "I am the Light" she would say and I made a choreography on "L'Aigle Noir" (the Black Eagle). After that, in a full-length film "Je suis né à Venise" (I was born in Venice), she interpreted the principal role of The Luminescent Night and Jorge Donn was the Sun. She would tell me, "For me, the Light is Jacques Brel" And she made me discover the song "La Lumière" (The Light). I met Jacques Brel in Brussels, where I lived at the time with my company, at the time that he was playing at the Théâtre de la Monnaie "L'Homme de la Mancha" (The Man of the Mancha). He told me, "One day, we'll do something with Barbara and I." – Maurice Béjart

### ◆ **Improvisations**

*staged by Gil Roman and based on the dramatic structure of Variations pour une porte et un soupir created by Maurice Béjart*

The BBL seeks its resonance by relying on the dramatic structure of *Variations pour une porte et un soupir*, a ballet created in Brussels in 1965 to the music of Pierre Henry. The score is performed by the Citypercussion group: the original version is merely echoed

in a few sounds and integrated sound effects, mixed into sixteen new compositions played on stage. The plot: seven dancers enter the stage. The choreographer is absent. An established pattern on a huge blackboard, facing the titles of the sixteen pieces to be danced ("Sleep", "Gymnastics", "Nothing"...), mentions the number(s) that the artists must draw to perform –as a solo, duo or trio...freely.

### ◆ **La porte**

**Choreography: Maurice Béjart**

For the launch of the Brooklyn Academy season in New York in 1970, Maurice Béjart caused a sensation when he presented *La porte*: a pointe solo set for Maïna Gielgud to the music of four of *Variations pour une porte et un soupir*. In this piece, in 2020 Gil Roman questions identity by entrusting the role to a male dancer for the first time.

### ◆ **Les Chaises**

**Choreography: Maurice Béjart**

"An old couple lost on an island receives imaginary guests to give them a message. Death is the only thing waiting for Tristan and Ysolde, who are laughable and ridiculous in their adolescent dreams." – Maurice Béjart



### ◆ **Symphony for One Man Alone**

**Choreography:** Maurice Béjart

How to respond to the crowd's roar? With violins? With oboes? Which orchestra can claim to be able to balance this other cry that man in his solitude cannot manage to utter? Let's drop the accents of the cello, too cowardly for the contemporary man, his daily journey and collective anguish. Footsteps, voices, familiar noises are enough. Footsteps approach him, voices pass through him making love or war, the whistling of bombs or a song tune. Let the modern dancer, without costume or set, be without drum or trumpet. To the rhythm of his own heart, if he is sincere, his dance will be truer. – Pierre Schaeffer, 1955

### ◆ **Short pieces**

**Choreography:** Maurice Béjart

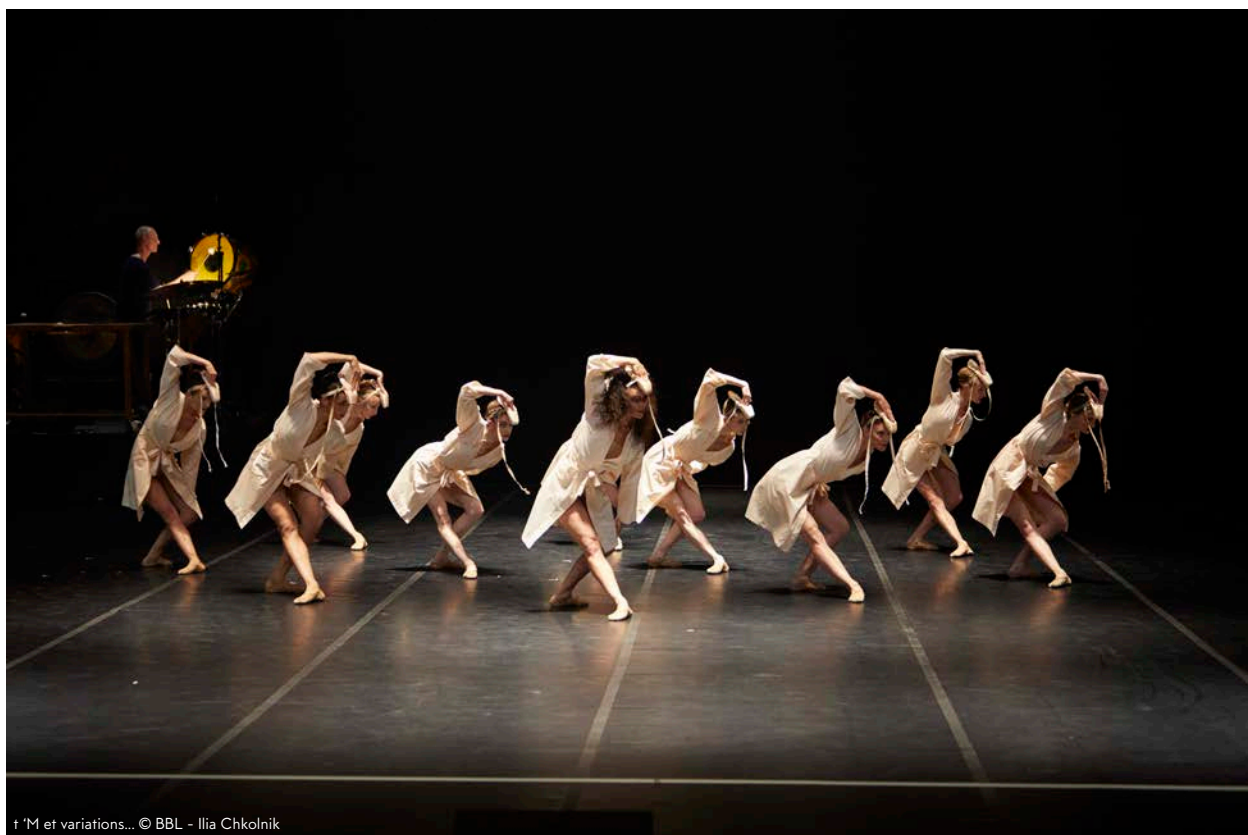
**Set design:** Gil Roman

Gil Roman gathered a series of short pieces from Maurice Béjart's repertoire. From Bach's music to Jacques Brel's, this ballet features a succession of excerpts with different dance techniques, which reflect different facets of the master's work.

### ◆ **t 'M et variations...**

**Choreography:** Gil Roman

"Ten years after Maurice Béjart's demise, Gil Roman gives news of his company, the Béjart Ballet Lausanne. With this new creation, which opens the commemoration of the 30<sup>th</sup> anniversary of the BBL, the artistic director signs a ballet where the movements become words addressed to Maurice. Pages after pages, in the form of a journal, intimate relationship, *t 'M et variations...* is a series of variations on the theme of Love and the inner necessity of Dance. A radically fascinating choreography, chronic of a festive day full of colours and arabesques. A spectacle of pure sensations. Remarkable and bewitching!" – Patrick Ferla





The Firebird © BBL - Gregory Batardon

### ◆ The Firebird

**Choreography:** Maurice Béjart

*The Firebird is the Phoenix, which rises from its ashes.*

*Bird of life and joy, whose splendor and strength remain indestructible and impossible to tarnish.*

In his interviews with Craft, Igor Stravinsky explains why he prefers to see the Orchestral Suite used for *The Firebird* rather than the full version of the ballet, which he rather openly spurns. From this point onward, the choice of a ballet that precisely follows the original partition seemed outmoded. What's left is pure music, linked of course to a certain choreographic vision, but incapable of following the meanderings of a complicated scenario. So there is no question of replacing the synopsis with another, nor of transforming it. Let us try instead to release the emotion that runs through a succession of "numbers" of the reduced partition, by focusing on the two major elements that mark the creation:

Stravinsky, the RUSSIAN musician

Stravinsky, the REVOLUTIONARY musician

Let dance itself be the abstract expression of these two elements always at present in the music. There is a deep Russian sentiment and a certain break from musical tradition, expressed through an unexpected rhythmic

violence, which explains the negative reactions to the ballet at the time of its creation.

*The Firebird is the Phoenix, which rises from its ashes.*

*The Poet, like the Revolutionary, is a Firebird.*

– Maurice Béjart

### ◆ Tous les hommes presque toujours s'imaginent

**Choreography:** Gil Roman

**Scenario and videos collaborator:** Marc Hollogne

John Zorn is one of the leading composers of contemporary American music. The density and diversity of his extraordinary work, which began in the mid-1970s, as well as the audacity and artistic freedom he expressed through his craft, never ceased to challenge and fascinate the artistic director of the Béjart Ballet Lausanne. It was written that a meeting between the avant-garde musician and the choreographer would happen... January 2016, the Village, New York. The two artists exchange for the first time about their respective artistic experiences, cultural heritage, and desire to transcend it and free themselves from it in order to push back the boundaries of art. The conversation is meaningful, rich, and passionate. Naturally, Gil Roman shares with him his desire to use his music for one of his ballets. The appointment is set... 2018, the Béjart Ballet Lausanne studio, Lausanne. Facing a considerable body

of work, Gil Roman immerses himself in the various compositions making up the universe that the brilliant multi-instrumentalist has explored from 1990 to 2017... Step by step, with a movement, a gesture, Gil Roman brings his dancers beyond the walls...

◆ **Wien, Wien, nur du Allein**

**Choreography: Maurice Béjart**

We are living, and everybody is aware of that, the end of an era; more than that, the end of a humanity cycle. Nobody knows when this apocalypse will take place but a lot of people feel it coming. Even so, the certainty of this end should not frighten us because death is the condition for life. Humanity should die in order for a new one to arise. Let's imagine human beings on the edge of the abyss, hopeless and deprived of any idea of nature. They only have music left; it's their oxygen, through music, they love, laugh, dream, dance... Music is a magical word, a key word, and a memory: Vienna is the essence of this music they love and need. Vienna, a dream, a hope, the memory of a certain past, incarnation of Waltz, a waltz

that twirls like the planets. From this, one can imagine all kinds of stories. It's complicated and a little bit absurd to relate a ballet, as well as to try to relate the process that engendered it. Dance is always abstract, lyrical... It does not tell anything but only awakes the imagination of the one who is watching.

All creations emerge from a purely intellectual spark. Then comes a period where sensitivity replaces thinking, and an idea becomes an emotion, the heart takes over the mind. In the end, after a long work of material construction, ideas and emotions become FORM, the ballet exists. The spectator feel it differently: They perceive first the pure forms, the visual and auditive structures of the ballet. Then, they are moved or shocked, enthusiastic or distressed... later the idea appears, they understand. For a ballet, it is not always necessary to understand the idea. The ballet is an open work where everybody can create its own history. – Maurice Béjart



Wien, Wien, nur du Allein © BBL - Gregory Batardon

# PRESS COVERAGE

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◆ "The guiding principles of the Béjart Ballet Lausanne: excellence, choreographic renewal and transmission. For us, the public, this is a dazzling performance which finds its sources in the works of the ballet Master and the inspiration of Gil Roman, choreographer and dancer."

Fringale Cuturelle, France (2020)

◆ "With great movement, dance and musical variety, this evening is a treat for the eyes."  
(*Tombées de la dernière pluie*)

Tages Anzeiger, Switzerland (2018)

◆ "Maurice Béjart's impressive legacy comprises half a century of innovative choreographies."

La Libre Belgique, Belgium (2017)

◆ "The dancers movements perfectly embody the creator's inspirations - disrupting classical genres, while breathing in modern touches and different influences. Fluidity manifests itself in the actors' languorous, feline motions, bringing childlike smiles to their faces. This Béjart piece is savored like a sparkling glass of champagne." (*Béjart fête Maurice*)

Sud Ouest, France (2017)

◆ "These pieces exude savviness, playfulness and affection - much like a delightful wink."  
(*Béjart fête Maurice*)

Le Temps, Switzerland

◆ "With *t 'M et variations...*, Gil Roman, the heir, the choreographer, invents ballets where dancers become the magic pen. He is the novelist whose characters and beings collide in books of pure dance."

Paris-Match, France

◆ "One of the most influential and controversial European choreographers of the second half of the 20th century, Maurice Béjart was an unashamed populist, attracting huge, mainly young, audiences for his ballets."

The Independent, United Kingdom



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Impromptu... by Gil Roman  
© BBL Gregory Batardon

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# THE COMPANY

THE BÉJART BALLET LAUSANNE IS COMPOSED OF  
THIRTY-EIGHT DANCERS FROM FOURTEEN COUNTRIES



**Julien Favreau**  
La Rochelle, France



**Elisabet Ros**  
Barcelona, Spain



**Gabriel Arenas Ruiz**  
Liège, Belgium



**Kathleen Thielhelm**  
Sheybogan, USA



**Fabrice Gallarrague**  
Le Chesnay, France



**Masayoshi Onuki**  
Kanagawa, Japan



**Jasmine Cammarota**  
Salerno, Italy



**Kwinten Guilliams**  
Malines, Belgium



**Carme Andres**  
L'Eliana, Spain



**Jiayong Sun**  
Liaoning, China



**Denovane Victoire**  
Port-Louis, Mauritius Island



**Mari Ohashi**  
Fukuoka, Japan



**Javier Casado Suárez**  
Cádiz, Spain



**Oana Cojocaru**  
Bucharest, Romania



**Mattia Galiotto**  
Milan, Italy



**Vito Pansini**  
Molfetta, Italy



**Angelo Perfido**  
Avellino, Italy



**Valerija Frank**  
Hamburg, Germany



**Federico Matetich**  
Padua, Italy



**Chiara Posca**  
Catanzaro, Italy



**Dorian Browne**  
Paris, France



**Solène Burel**  
Paris, France

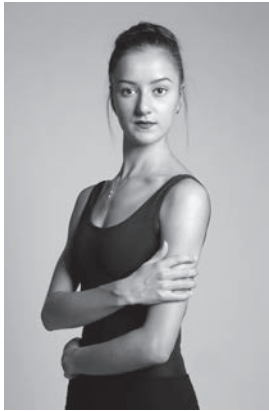


**Wictor Hugo Pedroso**  
Uberlândia, Brazil



**Bianca Stoicheciu**  
Bucharest, Romania

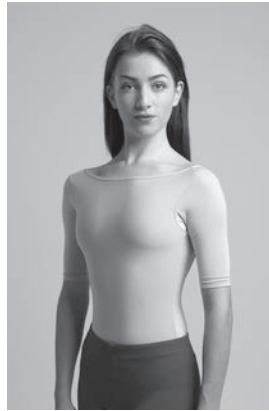




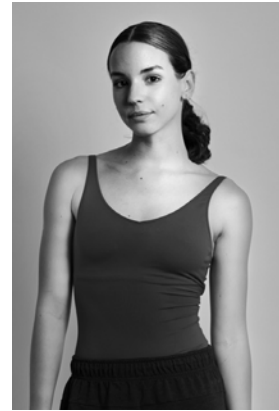
**Floriane Bigeon**  
Quimper, France



**Antoine Le Moal**  
Brest, France



**Clara Boitet**  
Lons-le-Saunier, France



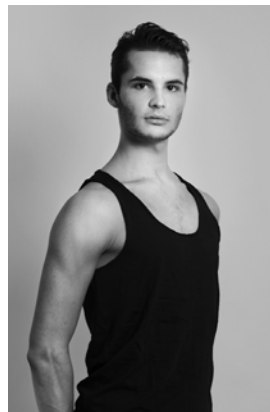
**Manoela Gonçalves**  
Rio de Janeiro, Brazil

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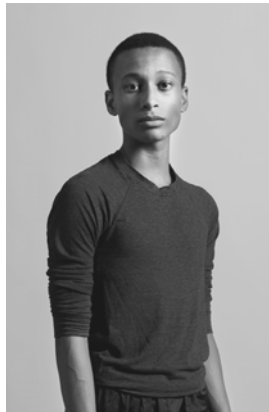
**Hideo Kishimoto**  
Tokyo, Japan

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**Paolo Randon**  
Valdagno, Italy

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**Leroy Mokgatle**  
Pretoria, South Africa

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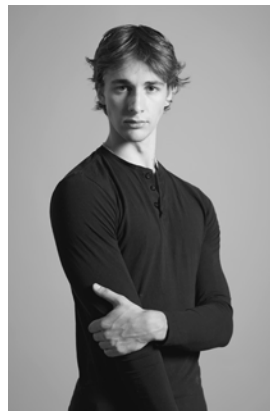
**Min Kyung Lee**  
Daegu, South Korea

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**Cyprien Bouvier**  
Suresnes, France

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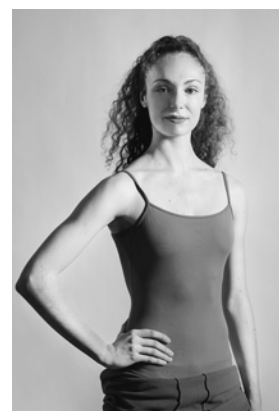
**Oscar Ainscough**  
Slough, United Kingdom

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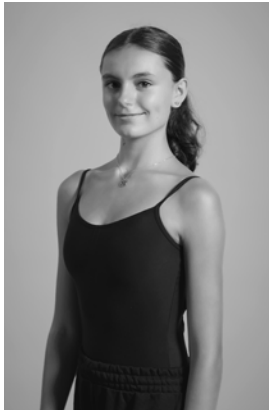
**Alessandro Cavallo**  
Brindisi, Italy

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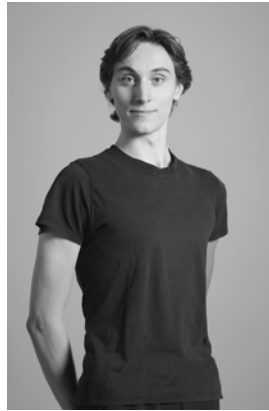
**Alyssa Verrier**  
Trainee dancer  
Avignon, France

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**Alyssa Verrier**  
Trainee dancer  
Wiesbaden, Germany



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**Andrea Luzi**  
Trainee dancer  
L'Aquila, Italy



**Elisabet Ros**  
Assistant artistic director  
Barcelona, Spain



**Eric Camillo**  
Ballet master  
Toulouse, France



**Domenico Levré**  
Répétiteur  
Francavilla Fontana, Italy



**Azari Plissetski**  
Dance teacher  
Moscow, Russia

# ORGANIZATIONAL CHART

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Gil Roman

### Executive Director

Jean Ellgass

### Administrative Director

Régina Zwahlen

### HR *ad interim* Manager

Lauriane Bridel

## ◆ ADMINISTRATION DEPARTMENT

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Marie Tran

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Annalisa Pozzi

### Company Régisseur

Enrico Cesari

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Christel Welsch

### Business and event coordinator

Massouma Ziai

### Ticketing

Cyril Pittet

### IT Manager

Louis Zwahlen

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### Technical Director's assistant

Emmanuel Derclaye

### Technical coordinator

Annalisa Pozzi

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Dominique Roman

### Lighting Assistants

Gabrielle Petit

### Lighting operator

William Belleudy

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Henri Davila

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Gilles Pourchier

### Driver – Machinist

Thierry Thibault

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Juan Miguel Valdes Tello

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Laurence Zwahlen

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Elisabet Ros

**Ballet master**

Eric Camillo

**Répétiteur – Stage-manager**

Domenico Levré

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Azari Plissetski

Guest teachers

**Pianist**

Ilia Chkolnik

**Female Dancers**

Carme Andres  
Floriane Bigeon  
Clara Boitet  
Solène Burel  
Jasmine Cammarota  
Oana Cojocar  
Valerija Frank  
Manoela Gonçalves  
Min Kyung Lee  
Mari Ohashi  
Chiara Posca  
Elisabet Ros  
Bianca Stoichescu  
Kathleen Thielhelm

**Trainee dancer**

Jule Deutschmann  
Alyssa Verrier

**Male Dancers**

Oscar Ainscough  
Gabriel Arenas Ruiz  
Cyprien Bouvier  
Dorian Browne  
Javier Casado Suárez  
Alessandro Cavallo  
Julien Favreau  
Mattia Galiotto  
Fabrice Gallarrague  
Kwinten Guilliams  
Hideo Kishimoto  
Antoine Le Moal  
Federico Matetich  
Leroy Mokgatle  
Masayoshi Onuki  
Vito Pansini  
Wictor Hugo Pedroso  
Angelo Perfido  
Paolo Randon  
Jiayong Sun  
Denovane Victoire

**Trainee dancer**

Andrea Luzi





Symphonie pour un homme seul © BBL - Ilia Chkoinik



Biel et Barbara © BBL - Gregory Barandon



Improvisations © BBL - Ilia Chkoinik



Tous les hommes presque toujours s'imaginent © BBL - Marc Ducrest





## **BÉJART BALLET LAUSANNE**

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### **Business and event coordinator**

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**BÉJART  
BALLET  
LAUSANNE**

**GIL ROMAN  
ARTISTIC DIRECTOR**