

BALLET 2000

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Twyla Tharp

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—BALLET—



Nicoletta Manni e Claudio Coviello primi ballerini de Il Teatro alla Scala

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BALLET2000

the international dance magazine
ENGLISH Edition

*Matthew Dibble, Rika Okamoto –
Twyla Tharp Dance Company:
“Yowzie”, c. Twyla Tharp(ph. R. Afanador)*

*Tiler Peck, Amar Ramasar –
New York City Ballet:
“Everywhere We Go”, c. Justin Peck
(ph. P. Kolnik)*

*Maya Plisetskaya in her creation
“The Lady with the Lapdog”, 1985
(ph. H. Soumireu-Lartigue)*



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PRIX BALLET2000

Cannes, Palais des Festivals
31 July 2016

In 2004, the first edition of the Prix established by BALLET2000 (at the time called “Les Étoiles de BALLET2000”), the “Lifetime Achievement Prize” went to Maya Plisetskaya. Not content with merely receiving the award on stage, the great artist (who was 79 at the time) danced the *Ave Maya* solo created for her by Maurice Béjart. Her husband Rodion Schedrin (one of the greatest Russian composers of his generation) had accompanied her to Cannes. A grand piano for Schedrin was found at the Palais des Festivals and he played the notes of Gounod’s *Ave Maria* on stage (with cellist Luis Felipe Serrano) while Maya, extremely elegant in a costume designed for her by Pierre Cardin, danced simple steps adorned by her magnificent *ports de bras* as she waved two Japanese-like fans.

Diana Vishneva



Aurélie Dupont

Maëva Cotton, Alessio Passaquindici





Osiel Gouneo

Virna Toppi, Jacopo Tissi



On the very same stage at the Palais des Festivals in Cannes on 31 July this year, the Prix BALLET2000 will be dedicated to the memory of **Maya Plisetskaya** who passed away last year. Rodion Schedrin will be guest of honour at the event.

The Prizes are given out to artists chosen from nominees by the jury which is made up of some of the world's most famous dance critics and specialists, all of whom contributors to *BALLET2000*.

The focus is on the "Prix à la Carrière" (Lifetime Achievement Prize) that goes to a celebrity who has had an extraordinarily significant career. This year in Cannes it is to be given to **Hans van Manen**, the great Dutch choreographer, whose vast and varied oeuvre, rigorous and open at the same time, has had a deep influence on European ballet during recent decades.

Three special "Prix MAYA" will be handed out this year, respectively to: **Diana Vishneva**, star of the Mariinsky Ballet, St Petersburg and of American Ballet Theatre, New York; **Aurélie Dupont**, *étoile* of the Paris Opéra Ballet and the new director of the company (by a strange coincidence, July 31 will be her last day as a free lance ballerina, while the following will be her first as director); **Friedemann Vogel**, principal dancer of the Stuttgart Ballet as well as guest star of major companies around the world.

The BALLET2000 Prizes are however essentially for dancers who have shone with major international companies during recent seasons. This year's awardees are: **Oscar Chacón** and **Kateryna Shalkina** (Béjart Ballet Lausanne), **Viktoria Tereshkina** and **Vladimir Shklyarov** (Mariinsky Theatre, St Petersburg), **Ósiel Gouneo** (English National Ballet, with his partner Jem Choi), **Virna Toppi** and **Jacopo Tissi** (Teatro alla Scala, Milan), **Sergio Bernal** (Ballet Nacional de España), **Davide Dato** (Vienna Opera Ballet), **Maëva Cotton** and **Alessio Passaquinidici** (Ballet Nice Méditerranée, Opéra de Nice), **Anjara Ballesteros** (Ballets de Monte-Carlo, with her partner Lucien Postlewaite).

Friedemann Vogel



Anjara Ballesteros





Davide Dato



Sergio Bernal



Oscar Chacón, Katryna Shalkina

Furthermore, a special medal will be awarded to “**Forceful Feelings**”, an unusual all-male group of Armenian dancers, all of whom principals with international troupes but committed to raising an awareness, around the world, of ballet in their country. They will be performing in Cannes with partners of various origins. Their names are: Sarah-Jane Brodbeck, Arman Grigoryan, Vahe Martirosyan, Arsen Mehrabyan, Galina Mihaylova, Tigran Mikayelyan, Mia Rudic.

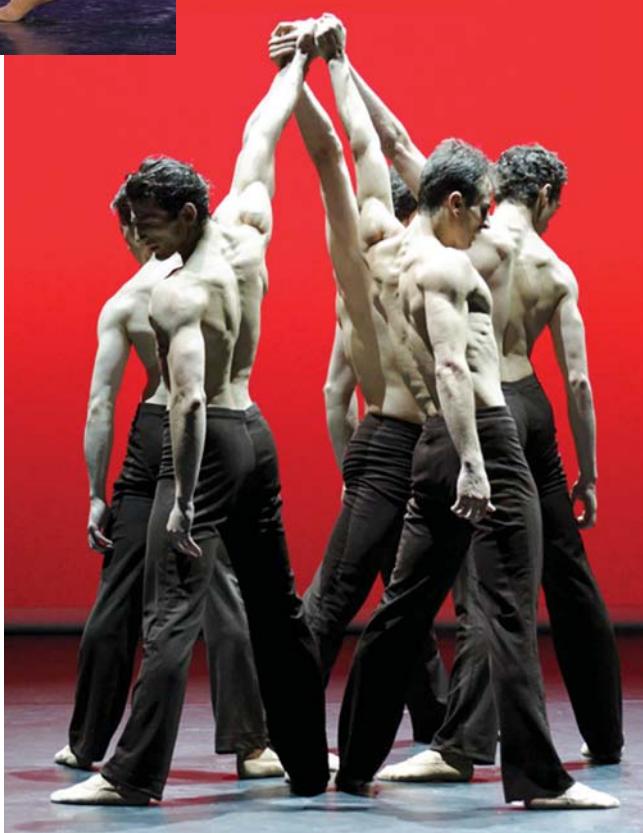
The aforementioned artists

will all dance at a gala performance (under the artistic direction of former Mariinsky *principal Irma Nioradze*), on stage at the Palais des Festivals (Grand Auditorium), Cannes, the climax of which will be the prize-giving.

Forceful Feelings



Viktoria Tereshkina, Vladimir Shklyarov



Hans van Manen, “Prix à la Carrière”

Hans van Manen (84) has a greatness of his own on the 20th-century European choreography scene. Spanning 60 years (his first choreography dates back to 1957), his career is richly studded with artistic experiences and results.

Van Manen's professional training reflects an era. In seeking out a teacher, like all the young dancers, he chose Sonia Gaskell who had been with the Ballets Russes of Serge de Diaghilev before settling in Amsterdam. The young Van Manen danced in Gaskell's groups which – as he himself relates – divulged the Russian School in a pure form, with extreme insistence on clean execution, though at the same time upholding the idea of abstract ballet (especially George Balanchine) that led to the development of modern Dutch ballet.

The setting-up of the Nederlands Dans Theater was a complicated process and Van Manen found himself at the helm of the new company together with Benjamin Harkavy. It was here that he began to make his creative ideas a reality: these were very closely-linked to music, initially with Manuel Ponce and Arthur Honegger, but he also worked with classical symphonic music. The curiosity of youth led to forays also into cabaret, musical comedy and television, while the ‘travelling’ part of his career took him to collaborate with various companies such as Scapino Ballet, the Düsseldorf Ballet and the Bavarian State Ballet at the Munich Opera House, thereby placing him in friendly (albeit distant) “competition” with the phenomenon of John Cranko in Stuttgart.

From 1970 onwards Van Manen worked exclusively as a free-lance choreographer and this is when his style began to take shape more clearly. His passion for Igor Stravinsky, Claude Debussy and Maurice Ravel produced pieces of deep aesthetic value and creative quality. If there is such a thing as a Dutch school of modern choreography, this has emerged – or developed – largely from the personal oeuvre of Van Manen. This is blatant when we see the oeuvre of Czech choreographer Jirí Kylián who trained in The Netherlands and in the shadow of Van Manen's aesthetics; and the same can be said, although to a lesser degree, not only of Spaniard Nacho Duato, but also of Van Manen's contemporary, Rudi van Dantzig. With regard to the latter, the influence was mutual: whereas Van Dantzig is more cerebral and obscure, Van Manen is more “liberated” and outgoing, often somewhat sarcastic.

One of his most famous works to enter the international repertoire is *Adagio Hammerklavier* (Beethoven) in which the couples establish a strong *jeux* of physical dependency and tension; it is the apotheosis of Van Manen's style and can be considered as his aesthetic manifesto.

In many ways Van Manen is a typical Dutchman and we might find his character puzzling: there is something rough and disconcerting

about his manners which then mellows in his stage language, the latter invariably disclosing an ideal of harmony – not only in its symmetrical development but also in the highly-accentuated musical structure.

Van Manen's oeuvre developed in the Europe of the 1960s and 1970s which was, once and for all, leaving behind the War and horrors of Nazism through immediate forms of plastic and “colloquial” arts which the public could take in without too much intellectualism. Van Manen looks for simple themes in everyday gestures and social behaviour, stylizes them and embeds them in his vocabulary, phrasing and style. However, those were also the years of the sexual revolution – and one of the first countries where one could openly speak about sexual freedom was Holland. Van Manen was sensitive to this profound social upheaval that was breaking down the rigid barriers of Calvinist morality. There is sex in his choreography: *pas de deux* between two men, full nudity of men and women, a fearless and uninhibited erotic vision.

Another level on which Van Manen has been a forerunner in Europe relates to the

use of video in choreography. In 1970 he created *Mutations* together with Glen Tetley (music by Karlheinz Stockhausen) which can be considered the most important formal experiment of the whole decade. 1979 was the year of *Live*: a public happening in Amsterdam, with a cameraman literally chasing after a female dancer dancing a solo with, concurrently, the video being projected live onto a big screen. Such experimentation was consolidated during those same years with eminent (and almost always abstract) painters.

Apart from being a choreographer, Van Manen is also a celebrated photographer. His pictures are displayed in galleries and museums all over the world. He has often used his own dancers as models: initially they were the clay with which to model his choreography; with his photography he then placed them on a statuesque plane, as if frozen in time, at times nude and in provocative poses. But Van Manen's aesthetic of the body has always been one of sublime and superior plasticity, identical to the one that he – a true creator of moving forms – pursues in his refined working of choreographic material.

Roger Salas

Hans van Manen
(ph. E. Olaf)



Maya Plisetskaya

Souvenir

*(photos Serge Lido
from 1960s to 1983)*





*Maya Plisetskaya,
recently with
Irma Niordadze,
principal of the
Kirov/
Mariinsky
Ballet
(ph. Askaneli
Art)*



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Festivals

Decadance Spoleto

The dance section at the **Festival dei Due Mondi di Spoleto** (Festival of the Two Worlds, Spoleto, Italy) begins on 25 June with Eleonora Abbagnato in the title role of *Carmen*, Amedeo Amodio's creation from 1995 to music from the Georges Bizet opera (re-arranged with additional music by Giuseppe Cali) and with scenery by Luisa Spinatelli. The big attraction, however, is *Decadance Spoleto*. Now famous, *Decadance* is the show with which Israel's Bathsheva company had celebrated Ohad Naharin's 10th anniversary at the company's helm in 2000. On that occasion various extracts from his works had been melted down into a "second hand" creation; the open and changeable structure of *Decadance* now enables Naharin to tailor-make a version for the Roman Theatre at Spoleto. In closing, the National Ballet of Prague will dance *Romeo and Juliet* by Yuri Vámos, created in 1997 and set during the period in which Sergei Prokofiev composed the score, i.e. between the 1920s and 1930s.



Festival of the Two Worlds, Spoleto: "Decadance", c. Ohad Naharin (ph. M. Waratt)

Montpellier: Godani and the Forsythe legacy

For its 36th edition (23 June-9 July) **Montpellier Danse** – one of France's most important contemporary dance festivals – has chosen as one of its themes what happens to signature companies when their *auteurs* die or go away. Some such companies decide to limit themselves to dancing their repertoires while others – to avoid stagnating or becoming museum-companies – also try to get new creative

phases going with works by present-day choreographers. Thus, Montpellier Dance is inviting the Dresden Frankfurt Dance Company, William Forsythe's former company, now led by his "disciple" Jacopo Godani, to perform the latter's first creation for the group, *The Primate Trilogy*, a highly physical and virtuosic dance, all twists and breaks that alter the limits of perception. In the same context, the spotlight is also on the Cullberg Ballet (founded in 1967 by Swedish choreographer Birgit Cullberg, mother of Mats Ek) who are to perform an ensemble work by American choreographer Deborah Hay entitled *Figure Sea* cen-

tered around the idea of "variants" and inspired by the movement of the sea and its waves, to music by Laurie Anderson. However, the programme of this festival is far more extensive, with numerous creations by popular French and international dance makers, notably: Nacera Belaza, Christian Rizzo, Emanuel Gat, Robyn Orlin, Israeli choreographers Sharon Eyal and Gai Behar (of the L-E-V company) and *bailaor* Andrés Marín.



Festival de Marseille: Kinshasa Electric (ph. B. Grietens)





Sankai Juku: "Meguri", c. Ushio Amagatsu (ph. Sankai Juku)

Jérôme Bel signature gala

The “multiple arts and dance” **Festival de Marseille** takes place from 24 June to 19 July. Following his creation for the Paris Opéra (see review in the previous issue of *BALLET2000*), Jérôme Bel brings together actors and professional and amateur dancers in a gala performance to stage a critique of the canons regulating how the body is represented, one of the leitmotifs of the conceptual oeuvre with which he has imposed himself on the French contemporary scene since the 1990s. Mark your calendars also for New Zealand choreographer Lemi Ponifasio, whose inspiration comes from environmental themes as well as from the culture of his native Oceania: *Stones in her Mouth* is a ceremonial show peopled by women in black with a mysterious and archaic flavour. Other shows to look out for include the host company, Ballet de Marseille in a version of *Boléro* conceived by its directors, choreographer Emilio Greco and régisseur Pieter C. Scholten.

AvignonFestival: Cie Marie Chouinard: "Soft virtuosity, still humid, on the edge", c. Marie Chouinard (ph. N. Ruel)



Ravenna, Tharp and beyond

The Sankai Juku from Japan are touring Europe and on 14 June opened the dance section of **Ravenna Festival** (Italy), one of the most prestigious music festivals in Italy and Europe. The most important date on the dance calendar is with the company of Twyla Tharp who is the subject of

this issue’s cover story. Then a show starring ballerina Svetlana Zakharova (see News section) followed by, in July, two leading contemporary dance companies who are also guesting at other festivals in Italy: Batsheva Dance Company and Alonzo King Lines Ballet.

Verona, Shakespeare forever

This year being the 400th anniversary of William Shakespeare’s death, much of the **Estate Teatrale Veronese**’s programme (in Verona, Italy) is dedicated to the Bard of Avon. For the dance section, in August the Ballet du Grand-Théâtre de Genève presents choreographer Joëlle Bouvier’s *Romeo and Juliet*, a creation from 2009 to the orchestral suite of Sergei Prokofiev’s score. One might think that Moses Pendleton’s Momix show *Opus Cactus* (2001), to be performed in July and August and set in the Southwest desert of the USA, bears no connection to the festival’s theme; however it seems that an unusual (and possibly audacious) homage to Shakespeare will pop up amidst its colourful and bizarre flora and fauna.

Marching to Avignon

Honoré de Balzac wrote an analysis on the subject: *Théorie de la démarche* (“Theory of Walking”): a witty and sarcastic booklet on the relationship between gait, bearing and inner life. Observation of gait is also an imperative when it comes to *Soft virtuosity, still humid, on the edge*, a creation by the *enfant terrible* of Canadian dance, Marie Chouinard. The choreography consists in “seismographic bodies that capture the games of the fluctuations that surround them” and is one of

the dance performances at the **Avignon Festival** in July, one of the most famous theatre festivals in the world, founded by director Jean Vilar in 1947. This year the Avignon Festival is actually hosting a total of seven “dance events”; in addition to Chouinard’s show, mark your calendars also for *Babel 7.16*, the re-working of *Babel (Words)* created in 2010 by Sidi Larbi Cherkaoui and Damien Jalet. The virtual and archaic worlds intersect (“7.16” refers both to software codes and to the verses of a sacred text), the aesthetic is based on the plurality of idioms.

Nijinsky in Bolzano

Legendary Ballets Russes dancer Vaslav Nijinsky continues to be a source of inspiration for dance – and not only to John Neumeier, who has portrayed him almost obsessively over the years, or to Bob Wilson who created *Letter to a Man*, based on Nijinsky’s famous diaries, for Mikhail Baryshnikov (to be revived this summer). Now also 44-



Svetlana Zakharova – Bolchoi Ballet,
Moscow: "Swan Lake",
c. Yuri Grigorovich (ph. M. Haegeman)

London will be disappointed not to catch sight of American David Hallberg with his adoptive company.

G.D.

The Bolshoi returns to London

Presenting either the Mariinsky or the Bolshoi (usually in alternation) are impresarios Lilian and Victor Hochauer – they presented the Kirov Ballet for their first ever visit to the UK in 1961 and have been doing so ever since. At times they take Covent Garden if they can with a rich season of ballets, usually heavily weighted to three act box office certainties. And so it will be again with the Bolshoi Ballet this summer, resident for three weeks (from 25 July to 13 August) and offering Yuri Grigorovich's familiar *Swan Lake* for a hefty eight performances, Alexei Fadeyechev's traditional *Don Quixote* and Alexei Ratmansky's reworked *Le Corsaire* for four a piece. Ratmansky's weak *Flames of Paris* (for real revolutionary fervour look to Mikhail Messerer's reconstruction for St Petersburg's Mikhailovsky Ballet) appears for three performances only, as does the surprise element to this conservative season, Jean-Christophe Maillet's *The Taming of the Shrew* set to music by Dmitri Shostakovich. It is to be regretted that the rumour that *Marco Spada* would form part of this season has not proved to be true. The casting for the season was, for once, published in good time, although the promise of Natalia Osipova as Guest Artist appearing in several productions has not materialised – she does not feature at all. Confirming her position as a reigning ballerina in Moscow Olga Smirnova opens both *Don Quixote* and *Swan Lake*, although other casts and ballets are led by such dancers as Maria Alexandrovna, Ekaterina Krysanova, Anna Nikulina, Ekaterina Shipulina as well as Svetlana Zakharova (but, alas, not the wondrous Evgenia Obratsova). There is a full roster of male principals, although

Olga Smirnova, Artemy Belyakov – Bolchoi Ballet,
Moscow: "The Taming of the Shrew", c. Jean-
Christophe Maillet (ph. E. Fetisova)



year-old German choreographer Marco Goecke (one of Stuttgart Ballet's resident choreographers) has been inspired by the life and madness of Nijinsky and is presenting his new work at the **Bolzano Danza** festival with Gauthier Dance, a Stuttgart-based company directed by Eric Gauthier. Full details of the festival's programme – that takes place during the second half of July and also features Alonzo King, Aakash Odedra and Emanuel Gat – are listed in our Calendar.

A trendy Giselle at Civitanova

CivitanovaDanza (Italy) runs for a month, starting on 9 July. Of special interest among the various shows listed in our Calendar is Balletto di Roma's "re-adaption" of major 19th-century classic *Giselle* by two trendy choreographers, Itamar Serussi (who is a Dutchman of Israeli origin) and Austrian Chris Haring of the Liquid Loft company. Pina Bausch dancer Cristiana Morganti is presenting her latest show (after *Jessica and Me*) while the Fattoria Vittadini company presents a work by Spanish choreographer Daniel Abreu.

Civitanova Danza: Blucinque Company: "Qanat Cirko Vertigo" (ph. A. Macchia)



Ravello Festival: Yolanda Correa, Osiel Gouneo: "Diane et Actéon", c. Agrippina Vaganova (ph. J. Devant)



Dancing at the museum

Vienna's contemporary dance festival **ImPulsTanz** has an intense programme spread over a whole month with multiple shows every day, from 14 July to 14 August. The most significant ones are performed at the Volkstheater: Maguy Marin in *BiT*, a work from last year, gives the opening performance, followed by the Sankai Juku, Anne Teresa De Keersmaeker's Rosas company, Wim Vandekeybus's Ultima Vez, with Dutch dance-theatre company Needcompany wrapping the festival up. An entire section, at the Leopold Museum (Vienna's Museum District) which houses a rich modern art collection, is devoted to the interaction between visual arts and dance. Another section is dedicated to Austrian contemporary dance. See Calendar for a full listing.

Cubanía at Ravello

A music, theatre and dance festival takes place in July and August at Ravello, a scenic gem of a town that looks down onto the Amalfi Coast (Italy) and has been so dear to many cultural and artistic celebrities from the 19th century to date. The dance section, directed by Laura Valente, features a project by Elisa Guzzo Vaccarino entitled "Cubanía, danza, baile y ballet"; the climax of this mini "Cuban festival" of sorts is on 20 August with an evening that brings together the best-known ballet dancers of the Cuban School, both those who dance in their home country with the Ballet Nacional or Carlos Acosta's new company and those who are scattered among various international troupes. These are just a few names: Yolanda Correa, Yoel

Carreño, Viengsay Valdés, Dani Hernandez, Amilcar Moret, Yanier Gómez. Karole Armitage is instead the choreographer of a show entitled "American Dream" (6 August) which brings together dancers from New City Ballet, The Alvin Ailey Company and her own New York-based group "Armitage Gone". The programme also includes Virgilio Sieni and Emanuel Gat with their respective companies.

Carcassonne: National Ballet of Spain
(ph. M. Alperi)

The Spanish tradition

The **National Ballet of Spain**, keeper of the Spanish dancing tradition in its multiple facets, arrives in July at the **Festival de Carcassonne** (France) in a programme that includes *Ritmos* ("Rhythms") by Alberto Lorca, created in 1984 for dancer Encarnación López better-known as "La Argentinita". Interesting dates at this dance festival also include *Je t'ai rencontré par hazard* ("I Met You by Chance"), created and danced by Marie-Claude Pietragalla and her partner Julien Derouault, a new leg in the work process of their artistic partnership established 2004 and known as Théâtre du Corps.

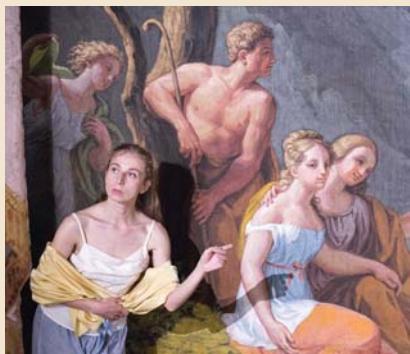


ImPulsTanz: Cie Rosas: "Die Weise von Liebe und Tod des Cornets Christoph Rilke", c. Anne Teresa De Keersmaeker (ph. A. Van Aerschot)



Lopatkina and Vishneva, stars of the White Nights

The XXIV International Stars of the White Nights Festival began on 26 May and continues until 24 July. This festival of music, opera and ballet traditionally takes place at the Mariinsky Theatre of St Petersburg during the period when, at such a northerly latitude, the sun never completely sets behind the horizon and the city is shrouded in twilight. In actual fact the programme is no different from the great Russian theatre's regular one and, as far as ballet is concerned, features the great 19th-century classics, Ballets Russes and Soviet-era ballets and others by George Balanchine, Frederick Ashton and Jerome Robbins, together with recent creations such as *The Bronze Horseman* by Yuri Smekalov who takes his inspiration from a Soviet ballet by Rostislav Zakharov about the bronze statue of Peter the Great in Petersburg. The company's two



Choreographer/performer Ambra Senatore at the Italian festival "Teatro a Corte"

Ambra Senatore walks

Teatro a Corte is a multidisciplinary festival that sets much store on its locations: in fact it is held in the royal palaces of the Piedmont region (Italy) – Turin, Agliè, Racconigi, Stupinigi, Rivoli, Venaria – with special attention to site-specific shows. For example, during the two July weekends of the festival, Ambra Senatore (now director of the Centre Chorégraphique in Nantes, France) is offering *Promenade au Château* ("A Walk Around the Castle"), a show that takes the public around the beauties of the Royal Palace at Venaria while, at Palazzo Madama in Turin, choreographer Paolo Mohovich presents *Picasso Parade*, a *tableau vivant* of dancing, acting and juggling in which various characters from Pablo Picasso's paintings parade up and down the monumental staircase.



Ulyana Lopatkina: "Dying Swan", c. Michel Fokine (ph. J. Devant)

stars have been announced: Ulyana Lopatkina (in *Jewels* by Balanchine, *Anna Karenina* by Ratmansky, *The Dying Swan* and a full evening dedicated to her) and Diana Vishneva (in *Romeo and Juliet*, *Giselle* and *La Bayadère*). There are also to be a number of evenings dedicated to Sergei Prokofiev to mark the 125th anniversary of his birth.

A Parisian psalm

From 17 July to 14 August **Paris Quartier d'Été** presents theatre, circus, music and dance shows in the French capital. Of special note are *Petit Psalme du matin*, in which the great Pina Bausch performer Dominique Mercy returns to the stage side-by-side with choreographer Joseph Nadji in "a gallery of

comical and wry, moving and dreamy tableaux", as well as dancers Brigel Gjoka and Riley Watts of William Forsythe's company in the American choreographer's *Duo*. To be performed in front of the Church of Saint-Eustache.

The Ballets Russes in Granada

The **Festival Internacional de Música y Danza de Granada** (Spain) is to host a group of dancers from the Bolshoi Theatre of Moscow in two mixed bill evenings made up of numerous Ballets Russes titles and excerpts from *Swan Lake* and *The Sleeping Beauty*. The evenings are part of the celebrations to mark the centenary of the first



Béjart Ballet Lausanne: "Suite Barocco", c. Maurice Béjart (ph. G. Batardon)

appearance in Spain – precisely in Granada – of Serge de Diaghilev's Ballet Russes. The programme could not fail to include the famous *Farruca* from Léonide Massine's *Three-Cornered Hat* (1919), with music by Manuel De Falla and sets by Pablo Picasso. The performances take place, as customary, in the fabulous Gardens of the Generalife, the summer residence of the Emirs at the time of the Moorish rule. Other dance offerings include the Compañía Nacional de Danza in a tribute to Maya Plisetskaya and in their director José Carlos Martínez's version of *Don Quixote*, the National Theatre Ballet of Prague in *Swan Lake* and an entire section devoted to flamenco.

Béjart galore in Parma

On 21 and 22 June in Parma, at the Cortile della Pilotta and in the context of ParmaEstate (the summer season of the Teatro Regio), the **Béjart Ballet Lausanne** presents a show that is very representative of this present phase under the direction of Gil Roman. The company is now concentrating on Maurice Béjart classics (such as *Boléro*, to be performed here), on revivals of legendary works of his that haven't been performed for a long time (*Étude pour une dame aux camélias*, *Suite Barocco* and *Bakhti III*), as well as on creations of today (*Impromptu* by Roman himself).

L. A. Dance Project: "Murder Ballads", c. Justin Peck (ph. L. Philippe)



Vaison, contemporary classic

Vaison Danse, as always held in the ancient theatre at Vaison La Romaine (south of France), takes place from 4 to 29 July. Classical ballet is the common element for all the invited choreographers. Alonzo King from San Francisco is presenting a work to a string quartet by Dmitri Shostakovich and *Writing Ground*, a ecumenical piece to religious music of all faiths, while Benjamin Millepied is awaited with his L.A. Dance Project company from Los Angeles, presenting works by himself, William Forsythe and New York City Ballet's young choreographer Justin Peck. On the French side, Angelin Preljocaj's company is presenting a series of duets from its repertory, while Ballet Biarritz is dancing *Cendrillon* ("Cinderella") by its director Thierry Malandain.

Athens after the Jan Fabre scandal

Internationally-known as the **Greek Festival**, the Festival of Athens and Epidaurus has already set tongues wagging even before it opens, the bone of contention being Jan Fabre. The Belgian director and visual artist, noted for his violent and provocative works, had been called in to replace Yorgos Loukos as the festival's artistic director but his proposed programme annoyed the Greek artists too heavily-centred on artists and companies from his native Belgium. This resulted in Jan Fabre's resignation ("The climate was too hostile", he stated) and Greek director Vangelis Theodoropoulos being called in to put together a programme with a reduced budget and in the space of few weeks. In this new programme which, from June to August, concentrates on new names and trends, there will also be about ten dance shows, mostly featuring local artists.

Nijinsky returns to Monte-Carlo

68-year-old Mikhail Baryshnikov returns to the stage from 30 June to 3 July in *Letter to a Man* at the Monte-Carlo Opera House (in the context of the **Monaco Dance Forum**). This work, inspired by the notebooks of Vaslav Nijinsky, was created by theatre director Bob Wilson and presented last year in Italy at Spoleto's Festival of the Two Worlds (See review in issue No. 255 of *BALLET2000*). Later in July, Les Ballets de Monte-Carlo will present two creations by young authors in the context of *L'été danse: L'Enfant et les sortilèges* ("The Child and the Enchantments", Maurice Ravel) by Belgian Jeroen Verbruggen and *Le Baiser de la Fée* ("The Fairy's Kiss", Igor Stravinsky) by Vladimir Varvara, a 27-year-old Russian choreographer who has already received two Golden Masks (the prestigious Russian performing arts award). The Monaco company will also be reviving its director Jean-Christophe Maillot's *Romeo and Juliet*.



Maguy Marin (ph. L. Philippe)

Golden Lion to Maguy Marin

The 10th edition of the **Venice Dance Biennale**, under the direction of choreographer Virgilio Sieni, is being held from 17 to 26 June. This year the "Golden Lion for Lifetime Achievement" for dance goes to French choreographer Maguy Marin "for her research through the body and space, which from one experience to the next has built an atlas of discoveries in which the meaning of art has revealed the complexity of contemporary man, creating relationships between the paths of man and the spaces necessary for choreographic research". Apart from Maguy Marin, whose *Duo d'Eden* is performed, this year's Biennale is also hosting Trisha Brown (as part of her company's farewell tour), Anne Teresa De Keersmaeker with her company Rosas in *Vortex Temporum*, and Emanuel Gat Dance in *Sunny*, a creation by the Israeli choreographer. In total, the festival is inviting 25 choreographers who also collaborate with the Biennale College (a training programme for young dancers) on a series of projects mostly involving quarters of Venice, thus establishing a relationship between "the body of the dancer" and "the body of the city".



Versailles Festival: Émilie Lalande, Jean-Charles Jousni – Ballet Preljocaj: "Blanche Neige", c. Angelin Preljocaj (ph. J.-C. Carbone)

"Comédie-ballet" at court

The **Palace of Versailles** is holding its festival from 30 May to 9 July: music shows at the Opéra Royal, Petit Trianon or Petit Théâtre de la Reine (the eponymous "Queen" being Marie Antoinette), firework displays in the gardens and fancy-dress balls and soirées in the Hall of Mirrors... as well as a *comédie-ballet*, Molière's famous *Le Bourgeois gentilhomme* to music by Jean-Baptiste Lully with its *entrées de ballet* originally created (in 1670) by Pierre Beauchamp. Japanese choreographer Kaori Ito (an interpreter of Alain Platel) has created the dances for this staging by Denis Podalydès. The programme also features Ballet Preljocaj in *Blanche-Neige* ("Snow White") by their director.

Dancing on the Kibbutz

The Kibbutz Contemporary Dance Company, 17 dancers of various nationalities who live and work on a kibbutz (a collectively-managed factory or

farm) in Galilee, has in recent years shone among Israeli new dance companies as being particularly prolific. In July they will be the first dance show at the **Festival Grec** in Barcelona. Their director Rami Be'er is presenting his *If at All*, a work about the life cycle which is actually built up with a circular movement. Other companies expected at this festival include Alonzo King Lines Ballet from San Francisco on tour in Europe.

Little dancing in Edinburgh

The dance section of the old and prestigious **Edinburgh Festival** this year appears dull (the various dates taking place in August). Apart from a show with Natalia Osipova (see a separate News item on this ballerina) and a "family" show by Akram Khan, watch out for Scottish Ballet in a programme made up of a well-known work by Angelin Preljocaj,

Monte-Carlo: Mikhail Baryshnikov: "Letter to a Man" (ph. L. Jansch)





Edinburgh International Festival: Scottish Ballet: "MC 14/22 (Ceci est mon corps)", c. A. Preljocaj (ph. N. Wylie)

MC 14/22 (Ceci est mon corps), inspired by the *Last Supper* painting, and for *Emergence* by Canadian choreographer Crystal Pite, a work about “masses” and “metamorphosis”, in which dancers resemble a swarm of insects.

Jacob, America's old festival

Becket is a town in Massachusetts, USA. It was here that in the 1930s Ted Shawn, pioneer of American modern dance, bought a factory, called **Jacob's Pillow**, to make it into a retreat where he and his all-male company could work. This is also where the USA's oldest dance festival, still going strong and into its 84th edition, takes place; it kicks off in mid June and features numerous shows and side events (lessons, conferences etc.) This year's guests include the Aspen Santa Fe Ballet, a young company from Colorado which was founded in 1996 and appeared to acclaim in New York a few years later: just 11 classically-trained dancers who will be dancing works by young European choreographers such Alejandro Cerrudo and Cayetano Soto.

Jacob's Pillow: Brian Brooks, Wendy Whelan: "Some of a Thousand Words", c. Brian Brooks (ph. E. Baiano)

Choreographers

Forsythe galore

As is by now common knowledge, William Forsythe has left his company in Frankfurt in the hands of Jacopo Godani (who has “revamped” it) and has entered into a sort of special partnership with the **Paris Opéra**. In July, the Opéra Ballet will be premiering a new creation of his in the context of a triple Forsythe bill. The American choreographer is collaborating with British musician James Blake on this creation (to be revived in the opening programme of the Paris Opéra Ballet's season in September). A new version of *Approximate*

Sonata (a piece from 1996, to music by his regular collaborator Thom Willems) and duet *If Any if And* (1995), also to music by Willems, complete the triple bill. Note that another two ballets by Forsythe are also going to show up in the Opéra's 2016/2017 season: *Trio* to a quartet by Ludwig van Beethoven and *Workwithinwork* to Duets for Two Violins by Luciano Berio, while the Ballet School of the Paris Opéra will dance the choreographer's celebrated *The Vertiginous Thrill of Exactitude* with Stephen Galloway's flat tutus. In January 2017, the Opéra's audience will be able to see *Impressing the Czar*, one of Forsythe's most original and astonishing full-evening ballets, danced by the guesting Dresden Semperoper Ballet.

Peck in Paris

Last February 29-year-old Justin Peck, the promise of American choreography and resident choreographer at New York City Ballet, presented (with NYCB) *The Most Incredible Thing*, a ballet based on the fairytale by Hans Christian Andersen, to an original score by Bryce Dessner and with an important contribution by visual artist Marcel Dzama in creating its bewitching atmosphere. *In Countenance of Kings*, to the Broadway-style music of American pop singer Sufjan Stevens, another creation by Peck (in this case more in line with the kinds of works he has created for the ‘House of Balanchine’), was premiered last April with San Francisco Ballet. Peck is awaited in July at the Paris Opéra where he is to present his first creation for the Parisian troupe (although the Opéra's audience got a pre-taste of Peck's creativity last March with *In Creases*, to music by Philip Glass). Set to Francis Poulenc's Concerto for Two Pianos and Orchestra in D minor, this new creation is to be twinned with George Balanchine's *Brahms-Schönberg Quartet*, a ballet that is little-known in Europe and entering the Opéra's repertoire for the first time.



Volpi inspired by Oscar Wilde

After his *Nutcracker* for The Royal Ballet of Flanders (see review in our previous issue), 30-year-old Demis Volpi is once again creating for the **Stuttgart Ballet** which is where, in the folds of the Noverre Society (the city's institution that supports young choreographers), the young Argentinian choreographer came to public attention ten years ago. He has been Resident Choreographer at the Stuttgart Ballet since 2013 following his full-evening creation *Krabat* which was commissioned by the company's director Reid Anderson. Volpi's new ballet, entitled *Salomé*, is based on the homonymous play by Oscar Wilde.

Companies

Controversy over the Bigonzetti chapter

The **Ballet Company of La Scala Milan** returns to the stage in July in Alexei Ratmansky's so-called "choreological" version of *Swan Lake* on which we reported in our previous issue when it was premiered at the Zurich Opera House (the ballet is in fact a co-production between the Swiss and Milanese theatres). When the season was originally presented it had been announced that Svetlana Zakharova would take the role of Odette-Odile, however the ballerina's name disappeared from the programme after Ratmansky's *Sleeping Beauty* at La Scala: rumour has it she didn't find herself at home in a style that, while striving to be faithful to that of the Russian Imperial Ballet, does not showcase her strengths. Thus, there are only house casts. Meanwhile, the ballets that have been announced for the forthcoming 2016/17 Season have given rise to controversy and protests by the dancers themselves who are worried that their company, now led by Mauro Bigonzetti, is losing its identity as a classically-based repertoire troupe. The Season in fact consists of two creations by Bigonzetti himself, *Progetto Händel* and *Coppélia* (actually the revival of a previous work of his), two new mixed bills (one consisting of *The Rite of Spring* by Glen Tetley and *Petrushka* by Michel Fokine, the other of creations by Eugenio Scigliano (*Shéhérazade*) and La Scala dancers (*La Valse*)), and only three full-evening ballets, namely a revival of the aforementioned *Swan Lake*, *A Midsummer Night's Dream* by George Balanchine and *Romeo and Juliet* by Kenneth MacMillan.



Paris Opera Ballet: "In Creases", c. Justin Peck (ph. S. Mathé)

A new Ondine

On 23 June the **Ballet of the Bolshoi Theatre of Moscow** presented *Ondine*, a creation by 42-year-old Vyacheslav Samodurov (born in Estonia and trained at the Vaganova Academy of St Petersburg). This ballet is based on the novella by German Romantic author Friedrich de la Motte Fouqué which tells of a water sprite and of her tragic love for a human being. Undines,

nymphs and naiads are recurrent fantasy creatures in the Romantic ballet and throughout the 19th century. La Motte Fouqué's story inspired a number of choreographers, including Jules Perrot whose *Ondine, ou la naiade* (1851), to music by Cesare Pugni, was the basis of Pierre Lacotte's reworked ballet at the Mariinsky Theatre of St Petersburg in 2006). Even more famous is the ballet that Frederick Ashton created for Margot Fonteyn at Covent Garden, London in 1958 (to an original score by Hans Werner Henze). It is this same score that was used at the Bolshoi by Samodurov who was, in his day, a principal at the Mariinsky Theatre and, later, at The Royal Ballet of London; Samodurov has been the artistic director of the Yekaterinburg Opera House's Ballet Company where he began his work as choreographer. This creation had originally been scheduled by the former artistic director of the Bolshoi Ballet, Sergei Filin, recently replaced by Makhar Vaziev.

Fracci coaches in Cannes

Carla Fracci (who turns 80 in August, an age she declares with great simplicity) continues occasionally to tread the boards in tailor-made roles. Last April, however, the École Supérieure de Danse "Rosella Hightower" (the well-known centre in Cannes, currently directed by Paola Cantalupo) invited her to hold a two-day master class in order coach some of its pupils as Giselle, the role that much of the dance world identifies the Italian ballerina with. The event was part of the 8th edition of the "Journées de la création chorégraphique" (Days of Choreographic Creation) in the context of which pupils of the Cannes school danced various versions of *Giselle*, from the classic ballet to reworkings (including Mats Ek's, restaged by Pompea Santoro).



Paola Cantalupo and
Carla Fracci, in studio,
Cannes
(ph. N. Sternalski)

Tribute to Nureyev

Traditionally, in the summer the Ballet of the Rome Opera House (currently directed by Eleonora Abbagnato) performs at the **Terme di Caracalla** and this year in late June, with Friedemann Vogel from Stuttgart Ballet as guest dancer, they are a programme dedicated to Rudolf Nureyev consisting of extracts of his versions of *Raymonda* (the *Grand Pas* from the third act), *Swan Lake* (Polonaise and the Black Swan *pas de trois*) and *La Bayadère* (Kingdom of the Shades). The company takes the stage again at the Rome Opera House next September in Christopher Wheeldon's version of *Swan Lake*.



Carsten Jung, Anna Laudere, Karen Azatyan, Marc Jubete, Alexandre Riabko, Aleix Martinez – Hamburg Ballet: “Peer Gynt”, c. John Neumeier (ph. H. Badekow)

Turangalila...

For the past 42 years the **Hamburg Ballet Days** have been livening up the end of the season of the Hamburg Ballet directed by John Neumeier: it is a two-week compendium of the concluded season, sometimes with a few novelties, showcasing it to the public and international critics. The Days kick off on 3 July with a creation by Neumeier, the starting point

of which is French composer Olivier Messiaen's *Turangalila-Symphonie* (1946), a symphony for full orchestra that was inspired by the Celtic-Norman legend of Tristan and Iseult (the title of the symphony is a Sanskrit word with multiple meanings). Another seven ballets by Neumeier are scheduled, including a revival of *Duse*, the ballet inspired by the great actress Eleonora Duse which he created last

Olesia Novikova, Leonid Sarafanov: “Romeo and Juliet”, c. Leonid Lavrovsky (ph. N. Razina)



Ferri is Juliet again in NY

As previously announced, Alessandra Ferri (53 years old) is returning to dance with American Ballet Theatre, not however in a tailor-made piece (as has been the case since her unexpected comeback in 2013) but in one of her repertoire showpieces: Juliet in Kenneth MacMillan's *Romeo and Juliet*, a one-off performance on 23 June at the Metropolitan in New York where her fans queued up excitedly for tickets. ABT's principal dancer Herman Cornejo, her stable partner in this second stage life, is her Romeo. Last April in London Ferri received the Oliver Award – England's most prestigious performing arts prize – for her interpretations at Covent Garden of *Woolf Works* by Wayne McGregor and *Chéri* by Martha Clarke; as the young rising dancer of The Royal Ballet, Ferri (then aged 20) received the same award 33 years ago for *The Valley of the Shadows*, created for her by Kenneth MacMillan.

winter for Alessandra Ferri, as well as a performance by the Hamburg Dance School, an evening dedicated to young choreographers and the traditional final gala dedicated to Vaslav Nijinsky.

A vintage Romeo

Romeo and Juliet by Leonid Lavrovsky, set to a score by Sergei Prokofiev in 1940 for the Kirov Ballet (as it was then called) and still in the repertoire of the Mariinsky Theatre of St Petersburg, is being danced in June by the company of **Teatro San Carlo, Naples** (Italy) with two Russian guests from Petersburg in the title roles: Olesia Novikova, principal with the Mariinsky Ballet, and Leonid Sarafanov who is currently with the Mikhailovsky Theatre Ballet.

Bordeaux rises.....

The season of the **Ballet de l'Opéra Bordeaux** (France) wraps up at the end of June with a revival of *The Messiah* by Mauricio Wainrot. The Grand-Théâtre brings together its ballet company, choirs and orchestra for this work created by the Argentinian choreographer in 2005 to Georg Friedrich Händel's oratorio. 29 dancers in white costumes under bluish light designs dance a choreography that, in a modern dance mode, explores the principle of elevation according to both physical and spiritual connotations.

From ‘Down Under’ to London

The Australian Ballet, Australia's most important ballet company based in Melbourne, is awaited at the Coliseum Theatre

Reid Anderson
(ph. K. Loges/A.
Langen)



Reid Anderson, twenty years in Stuttgart

In mid July a week of performances at the **Stuttgart Ballet** celebrate 67-year-old Reid Anderson's twentieth anniversary at the helm of the troupe. Anderson's mission has denoted a clear artistic policy, that of preserving the oeuvre of John Cranko as a strong hallmark of the company's identity, as well as of encouraging and promoting new choreographers. The opening evenings of the festival include a programme entitled "Next Generation", in which dancers from companies who have ties with Stuttgart are expected, and "Sketches" with numerous extracts from works commissioned by Anderson since 1996, as well as a triptych of works by choreographers who began their careers in the German city: William Forsythe, Marco Goecke and Uwe Scholz. Following which, centre stage goes to Cranko's ballets *Romeo and Juliet*, *The Taming of the Shrew* and *Onegin*; also on offer is an afternoon performance by the John Cranko Schule (the company school), followed by a closing gala performance. The extraordinary casts of stars from the Stuttgart Ballet will be beefed up by various guest stars. A documentary on the company is also to be presented: *Of Miracles and Superheroes* by filmmaker Harold Woetzel; the title refers to the famous "Stuttgart miracle" worked by John Cranko from 1961 until his death in 1973 AS the period during which he turned the Stuttgart Ballet from a small dance group in a German theatre to a company of international renown.

Principal dancers of the Stuttgart Ballet in an image chosen for the presentation of the documentary "Of Miracles and Superheroes" (ph. B. Weissbrod)



Erika Bouvard – *Ballet du Rhin: "Ornements"*, c. Bruno Benne (ph. K. Beck)



in London in July. It is a rare opportunity to see this company in Europe, on this occasion presenting remakes of two classics: *Swan Lake* (a creation from 2002 by Australian choreographer Graeme Murphy which the troupe alternates with performances of a traditional *Swan Lake*) and *Cinderella* (Alexei Ratmansky's creation, also from 2002, for the Ballet of the Mariinsky Theatre of St Petersburg).

A Rhenish Kaleidoscope

In June the "Kaleidoscope" programme of the **Ballet du Rhin**, directed by Ivan Cavallari (who has announced he'll be leaving Mulhouse, France in order to take the helm at Grands Ballets Canadiens) handed the stage in Strasbourg and Mulhouse over to two young, almost debutant, choreographers: Ezio Schiavulli and Bruno Benne.

Schiavulli's new work *i-Me and Myself*, to a sound score created by Antonello Arciuli, plays on the theme of identity and "otherness" while Benne's revisits Baroque dance (to music by Jean-Philippe Rameau) in a contemporary key.

English Corsairs in Paris

After their by-now traditional *Swan Lake* in-the-round, in the circular Royal Albert Hall of London, from 21 to 25 June **English National Ballet** (directed by Tamara Rojo) is guesting at the Paris Opéra and presenting at the Palais Garnier its production of *Le Corsaire*: Anna-Marie Holmes' version of the ballet, a shorter version than that created originally for American Ballet Theatre. Next September a creation for the company by Akram Khan – a reworking of *Giselle* – will open ENB's new season in London.

Dancers

Osipova in recital

Natalia Osipova is awaited at London's major dance hub, **Sadler's Wells Theatre**. The Russian ballerina who has been a principal dancer at The Royal Ballet of London since 2013, though continuing her international career, has commissioned three works for herself from choreographers Sidi Larbi Cherkaoui, Russell Maliphant and Arthur Pita (who, despite being less famous than the former two, is known in England and recently collaborated with other choreographers on the creation of *The Nutcracker* at the Paris Opéra – See review in our previous issue). Osipova will be joined by another Russian star with whom England has a love/hate relationship on account of his rebellious and bizarre personality: Sergei Polunin. This show will also be offered in August at the Edinburgh Festival and revived at the Wells next September in the context of their new season.

Zakharova in Love

Svetlana Zakharova, star of the Russian ballet and principal dancer at the Bolshoi Theatre, Moscow, is very popular in Italy where she is "permanent guest étoile" (a peculiar title) at Teatro alla Scala, Milan, often also performing in other theatres such as, for example, the Teatro San Carlo in Naples, and in shows built around her. In these shows, such as "Amore" (Love) recently seen in Modena and Parma, Zakharova is partnered by dancers from the Bolshoi. "Amore", consisting in works tailor-made for her by Yuri Possokhov, Patrick de Bana and Marguerite Donlon, is being presented on 30 June at the Ravenna Festival and on 3 July at



Jason Kittelberger, James O'Hara, Natalia Osipova: "Qutb", c. Sidi Larbi Cherkaoui
(ph. A. Muir)

Teatro Carlo Felice, Genoa. Zakharova is expected a few days later at the Napoli Teatro Festival Italia in *Carmen Suite* by Alberto Alonso, with the Ballet Company of Teatro San Carlo.

Bolle, from Italy to Spain

Once again this summer, as is customary, we look forward to the "Roberto Bolle and Friends" gala. Following the Spring Season at American Ballet Theatre, the Italian dancer returns to Italy where he will be performing at various theatres and festivals along with dancers from (more or less famous) international companies. The first

date is on 13 July at Spoleto (Piazza del Duomo), going on to Genoa (Teatro Carlo Felice), Verona (Arena), Marina di Pietrasanta (as part of La Versiliana festival), Rome (Terme di Caracalla), with a final stop in Spain at the Festival Castel de Peralada. After which, one will have to wait until next October to see Bolle again – in *Giselle* at La Scala, Milan, alongside Svetlana Zakharova.

A Frenchman in New York

Mathias Heymann is dancing with **American Ballet Theatre** during the Spring(-Summer) Season at the Metropolitan in New York. In June the Paris Opéra's danseur-étoile stars as Conrad in two performances of *Le Corsaire* (Anna-Marie Holmes version) beside Gillian Murphy as Medora.

Competitions

Varna is back

The International Ballet Competition of Varna in Bulgaria is one of the most famous in the world. Suffice it to mention some of the dancers who have received the Prix since it was established in 1964: Vladimir Vasiliev (at the first edition), Natalia Makarova, Mikhail Baryshnikov, Patrick Dupond, Sylvie Guillem, Fernando Bujones, Maximiliano Guerra, Vladimir Malakhov etc. This year, the 27th edition of the Competition which takes place every other year, is being held from 15 to 30 July; Vladimir Vasiliev is once again, like two years ago, the president of the jury which also features Aurora Bosch, Maximiliano Guerra, Éric Vu-An and Ángel Corella. The competition gives out money prizes but is first and foremost a highly prestigious showcase for dancers in the early stages of their careers.



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The Bolshoi Ballet's Principal Dancer OLGA SMIRNOVA seen here as Nikiya in *La Bayadère*.
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Twyla multifaceted, refined and easy-going

If there's a star choreographer in American dance that person is Twyla Tharp. Works for the top companies, theatres, musicals, films, TV... with no boundary lines, the expression of an unmistakable style and personality. Her invented dance, while seeming "democratic" and casual, is rigorous, if not intransigent. Like her character. We speak about her on the occasion of the company's latest tour

There is a certain notion in the United States that Europe continues to fantasise about. Utopia, a democracy where opposites live and conserve together: a new frontier, a new world to be invented. The ability to combine professionalism of excellence (spurred by a highly-competitive system) with an easy-going spirit where spontaneity is never a short-cut to sloppiness. Genius over and above technique. With a dab of humour, to avoid taking oneself too seriously.

This idea of America has been embodied for over half a century in dance by the choreography of Twyla Tharp. Driven to excel by the *tour de force* of studies to which she was subjected by her music teacher "mother tiger" – far-ranging subjects (from classical ballet, which Twyla studied with Beatrice Collenette who had danced with Pavlova's troupe, to baton twirling, tap dancing, and the violin) which climaxed in her diploma in History of Art from the prestigious Barnard College of New York – the former girl from Portland (Indiana) is now a 75-year-old silvery-haired lady who

has yet to take a holiday from herself.

"I work all the time," she tells me, "I get up at six o'clock in the morning and hardly ever go out at night. Creative longevity is a question of staying rational, emotional and instinctive. One needs to read a lot and to continue loving and being open to life."

Creative longevity seems to be in the DNA of the great old-timers of American choreography – Martha Graham and Merce Cunningham having been supreme examples, with 85-year-old Paul Taylor continuing the tradition today. Twyla remained under their wings for a short while: she studied with Graham and Cunningham, and danced for Taylor.

"I was very young," she recounts "but as far back as 1965 I'd already set up my own group; my studies came to an end when I began creating my own choreography. That said, it was an important experience to work with such engaging and cultured teachers. When I branched off on my own, I tried to develop those seeds independently."

Tharp's starting point was the revolutionary post-modern aphorism: "all movement is dance". And she began to take the mechanics of movement apart with a sense of geometrics that denote the sensibility of an art historian (see the moving silhouettes into which the figures of her dancers break up in the opening scenes of her stage work to music by David Byrne, *The Catherine Wheel*).

"At college I had the fortune of studying painting, sculpture and architecture and of exploring the differences between various periods, for example between the Baroque and the Renaissance", she recalls. "I've always read a great deal, not just the classics of great authors such as Balzac and Dickens but, dwelling on the creative process, also what they wrote in-between one book and another."

As was customary for avant-garde artists in New York at the turn of the '70s, Tharp and her company began performing at alternative venues, high-schools and art galleries, overturning the idea that 'modern' or 'post-modern' were of lesser importance than 'classical': similarly to a shopping mall, 'contemporary' became an all-inclusive language in which one could mix a bit of everything: jazz, primitive danc-

Twyla
Tharp
Dance
Company:
"Yowzie",
c. Twyla
Tharp
(ph. R.
Afanador)





ing, classical ballet. Thus, the eclectic Twyla laid the foundations for the “crossover” style which knocked down barriers, not only within the dance domain, but also between symphonic and pop music, mixing high- and lowbrow cultures. Nowadays this seems quite normal but at the time such choices were startling and inspired a more ‘democratic’ and informal approach even to the notion of ballet per se.

“I grew up in a drive-in managed by my family in California and this instilled in me the idea that art has to speak to everyone. My mother encouraged me to be flexible when it came to choosing music, without differentiating between Irving Berlin and Chopin, Beethoven, American jazz and Scott Joplin. American music is just as valid as

European.”

This led to the creation of shows such as *Deuce Coupe* for Joffrey Ballet, to songs by The Beach Boys, musicals such as *Movin’ Out*, written with Billy Joel, and *The Times They Are A-Changin’*, dedicated to Bob Dylan. Her “easy” attitude towards culture has blended with another unmistakable Tharp feature: a sense of humour. Mikhail Baryshnikov (who was anxious to have Tharp at his side during his ten year tenure as artistic director of American Ballet Theatre) was the perfect instrument for embodying this delicate alchemy. In her celebrated 1976 work *Push Comes to Shove*, the blond Misha, at the time the stunning prince of ballet, revealed an unexpected comical streak: his body split in two, waist up and waist down, swivelling arms that incorporated everyday gestures (such as combing one’s hair or, the popular scene with an umbrella)

*Twyla Tharp
Dance
Company:
“Yowzie”,
c. Twyla Tharp*





Philip Glass,
Twyla Tharp,
David Bowie
(ph. C. Rosegg,
1996)

within the refined classical ballet lexicon, with legs tilting at an angle, spins, rapid changes of slant. A dance that smacks of Broadway, with a soupcon of *A Chorus Line* in the bowler hat and shimmering costume, or in the *en dedans* and Bob Fosse-like pelvic thrusts.

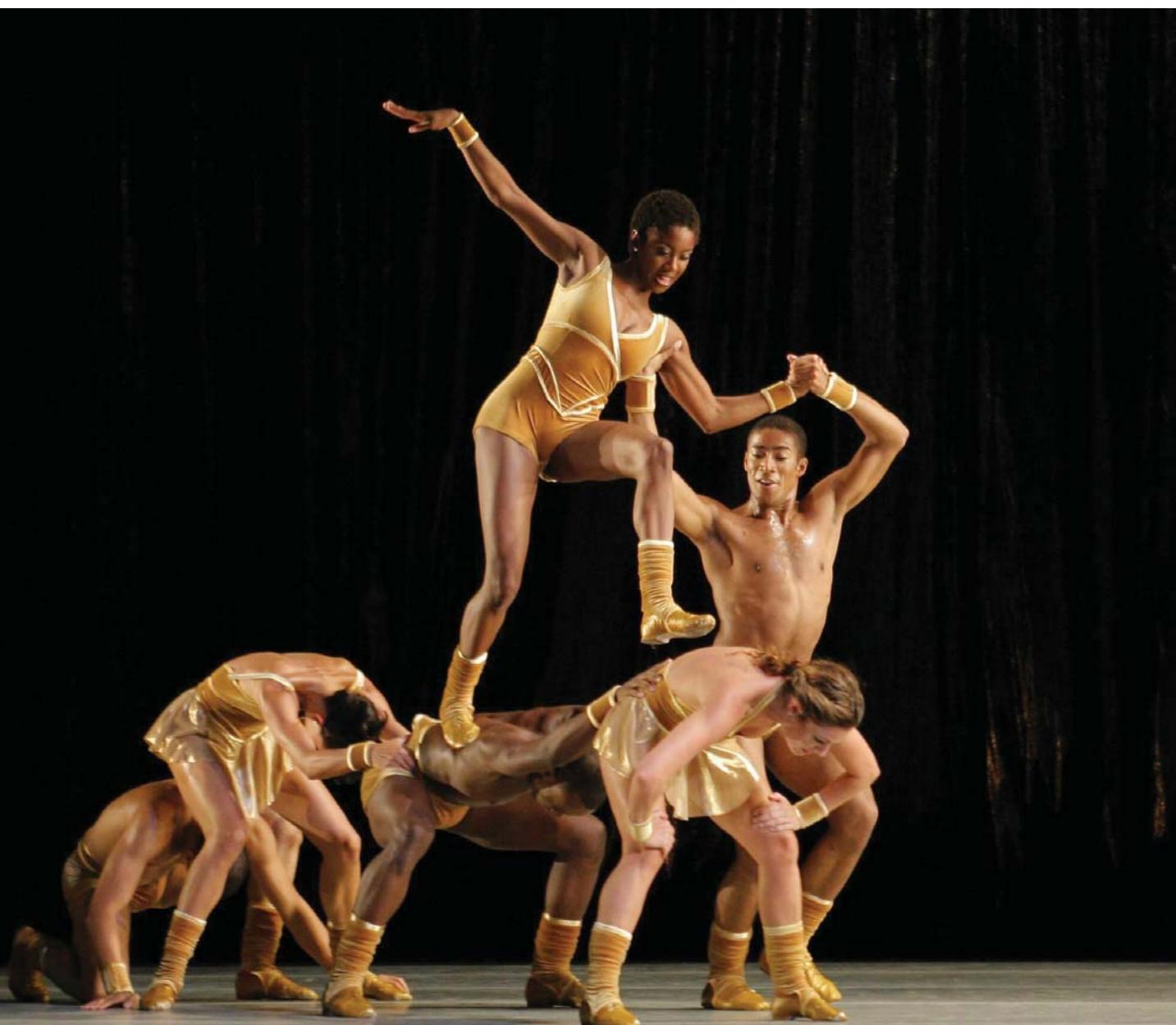
In 1982 *Nine Sinatra Songs* saw the light with

Baryshnikov yet again as its protagonist, wearing a tuxedo this time, though he was chewing gum. The result was the quintessence of elegance: a miraculous balance, very hard to replicate today even by a ballet star like Marcelo Gomes. For the general public, however, Tharp will always be the choreographer of cult movies like *Hair*, *Amadeus* and *Ragtime* by Miloš Forman or *White Nights* by Taylor Hackford, starring Baryshnikov and Gregory Hines.

The choreographer's past is recounted in her autobiography entitled *Push Comes to Shove* (later on she published two manuals, *The Creative Habit* and *The Collaborative Habit*) – but what does the future hold? More theatre, Broadway, Hollywood? "I'm always thinking of everything, as if of the various sides of the moon," she says. "I've never said never in the past, though I can't forecast what's going to happen in the future. One thing's for sure: I'm working on a new book. Watch this space, all in good time."

Alvin Ailey
American
Dance
Theater:
"The Golden
Section",
c. Twyla
Tharp
(ph. P.
Kolnik)

Valeria Crippa





Thank goodness for YouTube

Strangely enough, considering what a multifaceted and celebrated artist Twyla Tharp is, very little of her actual choreographic production is available on home video. Therefore, in order to get an idea of her dance, we need to look through various films and, as always, browse on YouTube...

With her sharp and racy personality, unmistakable lissom figure and bobbed hair, Twyla Tharp has always been proud of her art and knowhow, as well as of her skilfulness at creating, conceiving and even judging it by herself.

Born in 1941 and in full activity today, Tharp's name stands out among those who emerged from the remarkable post-modern American current. But she has created dance of all kinds (almost 100 different works) and for all kinds of stages, both highbrow and less urbane, from musicals on Broadway (*Movin' Out*, *Come Fly Away*, *Singin' in the Rain*), to films (*Hair*, *Ragtime*, *Amadeus* by Milos Forman, *White Nights* by Taylor Hackford starring Mikhail Baryshnikov and Gregory Hines), all of which staged with the same debonair authorial touch, self-confident to the point of haughtiness.

This comes through in productions that are extremely different from one another, now available on DVD, such *The Catherine Wheel* (BBC), to a specially-composed score by funk musician David Byrne of "Talking Heads", and *Baryshnikov dances Sinatra*, to iconic Frank Sinatra songs, where the balletic language meets the footloose nonchalance of Fred Astaire.

On www.danceheritage.org/tharp.html one can see the aforementioned Mikhail Baryshnikov, all shimmering, in *Push comes to Shove*, Tharp's first work for American Ballet Theatre. *Push comes to Shove*

is also the title of her autobiography (1992), while *The Creative Habit* (2003) is her collection of reflections and instructions (including on tossing coins and astrology) on how, painstakingly and untiringly, to arouse and manage inspiration. Not forgetting her book *The Collaborative Habit* (2009), subtitled *Life Lessons for Working Together* (i.e. in groups or with friends and partners).

She still hasn't given up on writing and establishing herself as a thinking artist, as testified by her press articles, such as www.nytimes.com/2015/10/26/arts/

American
Ballet
Theatre:
"In the
Upper
Room",
c. Twyla
Tharp





d a n c e /
[twyla-tharp-on-the-road-shut-up-and-dance.html](#),
penned with her characteristic witty (and wise) approach.

In a career spanning fifty years Tharp has been able to capitalise on her talents, starting with the most uncommon of the lot: pure choreographic skill.

Indeed, in her youth Twyla studied a range of subjects – from classical ballet to twirling, to various musical instruments; she joined Paul Taylor’s company but soon branched out as a dancemaker in her own right, founding a group of her own in 1966 and quickly achieving all-round success. Suffice it to think of the

conceptual *The Fugue* (1971) with its sound designs created by the dancers, and the appealing *Deuce Coupe* for Joffrey Ballet, to songs by The Beach Boys, among the earliest examples of a type of choreographic work that can be defined as “crossover”.

In 2005 the USA’s most glamorous choreographer made *The Times They Are A-Changin’*, to stirring songs by a contemporary of hers, the legendary Bob Dylan; this show had a tremendous run and broke box-office records.

For television Twyla Tharp devised *Sue’s Leg* (1976) inaugurating the *Dance in America* series on PBS network, she co-produced and directed *Making Television Dance* (1977) and co-authored the 1984 *Baryshnikov by Tharp* special.

Excerpts of her works available on YouTube include from *Movin’ On* (the acrobatic *In the Middle of the Night*), *Baker’s Dozen*, with its citations of ballroom dancing and set to jazzy music by Willie “The Lion” Smith, *Nine Sinatra Songs* and Tharp’s joyful masterpiece *In the Upper Room*, to music by Philip Glass. The latter, so packed and fast, with choreographic patterns also played out backwards in both sneakers and pointe shoes, is a real test-stand in logic and technique for outstanding dancers and should be in the repertoire of all major companies today.

All that Twyla Tharp wishes to divulge of herself and her oeuvre is available on website www.twylatharp.org.

There is no doubt that, with her fighting talent, Twyla Tharp has written many a beautiful page in the history of American dance (no genre excluded), and is currently being rightly celebrated in a tour that highlights her career, spanning decades, at the peak of showbiz.

Elisa Guzzo Vaccarino

Mikhail Baryshnikov:
“Push Comes to Shove”,
c. Twyla Tharp (ph.
M. Sohl)

Amy Watson,
Alban Lendorf – Royal Danish Ballet:
“Come Fly Away”(ph.
C. Radu)





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New York City Ballet in Paris

From 28 June to 16 July, the Théâtre du Châtelet in Paris is hosting *Les Étés de la danse* ("The Summers of Dance"). It isn't just another festival come but, rather, a spotlight on one sole, major, internationally-famous dance company which presents a sampling of its repertoire in several different programmes

Since its opening edition in 2005 "Les Étés" has hosted – initially at the Grand Palais, later at the Théâtre du Châtelet – troupes such as San Francisco Ballet, American Ballet Theatre, Ballet Nacional de Cuba, Alvin Ailey American Dance Theater, The Paul Taylor Dance Company, the Vienna Opera Ballet etc.

This year the arrival (or rather the return of) – New York City Ballet. 3 weeks, 6 programmes, 21 works, 6 choreographers – is awaited.

Naturally NYCB's founding father George Balanchine will take the lion's share. Even if four of the Balanchine programmes on offer feature a number of ballets that are also danced by European companies (such as *Apollo*, *The Four Temperaments*, *Symphony in C*, *Serenade*, *Duo Concertant* and *Tschaikovsky Pas de Deux*), the main focus will be on the rendition of the great American troupe whose 'mother-tongue' is Balanchine. Thus the spectator, who may



Chase Finlay, Sterling Hyltin, Tiler Peck, Ana Sophia Scheller – New York City Ballet: "Apollo", c. George Balanchine (ph. P. Kolnik)

Ashley Bouder, Gonzalo García – New York City Ballet: "Sonatine", c. George Balanchine (ph. P. Kolnik)



Ana Sophia Scheller, Chase Finlay –
New York City Ballet: "Symphony in C",
c. George Balanchine (ph. P. Kolnik)



already be familiar with these works but is not necessarily a regular of New York City Ballet, will be exposed to their essence, with the purest of 'accents'. There are, however, other Balanchine titles on offer that are rarely or never performed in Europe, some of which will even be a total discovery, such as *Sonatine* (to music by Maurice Ravel), *Walpurgisnacht Ballet* (Charles Gounod) or the picturesque *Western Symphony* which plunges us into the world of cowboys and their ranches but whose choreographic substance bespeaks the extraordinary inventiveness, the bursting liveliness and the musicality of Balanchine's most vibrant works.

"Les Étés" closes with a "Balanchine Paris-New York" programme which underlines the choreographer's inclination towards the French spirit and culture: it features the above-mentioned ballets to music by French composers, *La Valse* (Ravel) and, above all, *Symphony in C* (Georges Bizet) which was created for the Paris Opéra in 1947 and originally titled *Le Palais de Cristal*.

NYCB does not just stand for Balanchine: one mustn't forget its other foremost "master of choreography", Jerome Robbins, who on this occasion will however be represented solely by his *West Side Story Suite*, a condensed version of the dances of the famous musical, reworked for ballet companies.

The inclusion on the billboards of works by the troupe's director Peter Martins (*Infernale Machine* and *Barber Violin Con-*

Festival or Étés, here come guests from America

When New York City Ballet came to Paris in 1976 it was an event, and not just for France. Forty years later, **Cyril Lafaurie** (then "executive secretary" of the old Festival International de Danse de Paris, of which he became director in 1989, taking over from its founder Jean Robin) says:

"Ah yes, 1976 was an exceptional year for the festival: three whole weeks of performances by NYCB (which, however, was not the sole company, as is the case today) in various programmes. It was like fireworks, with all of Balanchine's great stars of that period: Violette Verdy, Arthur Mitchell, Jean-Pierre Bonnefous, Kay Mazzo, Peter Martins, and I could list others by whom I was struck. Who impressed me the most? I'd say Violette Verdy, not because she was French, that didn't matter, but because she was an incomparable gem when it came to poise, speed, precision and brightness; she made us understand the Balanchine style. I have a serene memory of him, that's how he was, calm and confident, collected, adored by his dancers. Of all the ballets on offer, however, it was Dances at a Gathering by Jerome Robbins that hit me as a real eye-opener. All the evenings were a huge successes, and this was reprised when NYCB appeared again at the Festival, in 1983 and 1989. But that first time was sensational. Certainly, those were the days: a few days later, hot on NYCB's heel, came The Martha Graham Company, unknown and arduous for the Parisian public that had no qualms about booing her; at which she, one evening, turned her back on the audience and showed them her derrière..."

Cyril Lafaurie



I asked **Marina De Brantes**, the current president of "Étés de la Danse" which are hosting NYCB this year, if the "Étés", established in 2005 can in some way be ideally considered a continuation of the old Festival International de Danse de Paris.

"Undoubtedly. It has always been the Festival of the city of Paris, albeit at times changing its name (from "Nouveau Festival de Danse de Paris" etc. all the way to its present name), even though today, alas, it receives no public subsidies aside from the use of the Théâtre du Châtelet which is granted to us by the Municipality. Suffice it to say that Mme Bernadette Chirac (wife of Jacques Chirac who for many years, until 1995, was mayor of Paris and then went on to become president of the French Republic – Editor's note) was the president of the old festival and stayed on in the same capacity as it assumed different names; even today she is our honorary president. The return of New York City Ballet also represents for me continuity of artistic choices. The great American ballet, Balanchine (with NYCB, Miami City Ballet or San Francisco Ballet, all of whom have come to the "Étés de la Danse") are what I personally love most. I lived in New York for 20 years, I used to go and see dance every evening and, in my capacity as president of the "Friends of the Paris Opéra" in New York, I always endeavoured to foster links between American and French ballet. But I personally consider New York City Ballet to be the best company in the world; it interests me more than the Opéra because it's the most authentic manifestation of the oeuvre of George Balanchine who, in my opinion, represents the most perfect and purest relationship between music and dance."

certo), as well as by two well-known choreographers of today – Alexei Ratmansky (*Pictures at an Exhibition*) and Christopher Wheeldon (*Estancia*) – reminds us that NYCB is not a museum-company; indeed, NYCB is a thriving hub of creation, also committed to bringing out young talent, as



Marina De Brantes

testified by *Everywhere We Go*, a work by 25-year-old Justin Peck, to be performed at "Les Étés". Peck, a revelation of American choreography who has already soared to international fame, will also have another work on offer in Paris during the very same period, a creation for the Paris Opéra Ballet.



New York City Ballet: "La Valse", c. George Balanchine (ph. P. Kolnik)

Balanchine on screen

In issue No. 236 of *BALLET2000* (March 2013) whose cover-story was New York City Ballet, we took a look at the few DVDs on sale with footage of the company in the Balanchine repertoire. In actual fact, there are a large number of NYCB videos, though only few are available as home videos.

Now, however, VAI has released five DVDs

with footage from the 1950s, '60s and '70s of full Balanchine ballets or extracts from them (some of which seldom performed nowadays). These are a series of videos that the company recorded over several occasions in the CBC/Radio-Canada's studios in Montreal. The first DVD contains *Serenade* and *Orpheus*; the second, *Concerto Barocco*, *Pas de Dix* (to music from *Raymonda* by Alexander Glazunov), *Agon* and the pas de deux from *The Nutcracker*; the third,

Act 2 from *Swan Lake* (the Lev Ivanov choreography reworked by Balanchine), the pas de deux from *Coppélia* plus a work by John Butler, *The Unicorn, the Gorgon and the Manticore*; the fourth, *The Four Temperaments* and *Ivesiana*, together with *Afternoon of a Faun* by Jerome Robbins; the fifth, *Bugaku* and a couple of recordings of *Apollo*. Look out for reviews of each of these DVDs in the forthcoming issues of *BALLET2000* (on the Multimedia pages).



Teresa Reichlen – New York City Ballet:
"Western Symphony", c. George
Balanchine (ph. P. Kolnik)

NEW YORK CITY BALLET

Peter Martins - Maître de ballet

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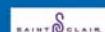
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SWAROVSKI

LE FIGARO





The Royal Ballet

Frankenstein, a lifeless creation

Frankenstein – chor. Liam Scarlett, mus. Lowell Liebermann

Where to begin? Firstly that, with the creation of *Frankenstein*, his first three-act ballet for Covent Garden, Liam Scarlett has also set alarm bells ringing for his *Swan Lake* scheduled for the season after next. Director Kevin O'Hare has made it clear that he wishes to create a 'new generation' of classics for The Royal Ballet but, while no-one could disagree with the premise that this is an art form which must move forward, it is also to be noted that today's generation of choreographers is not the most blessed in terms of blazing talent: Covent Garden relies on the trio of Wayne McGregor, Christopher Wheeldon and Scarlett. However, since the success of his first main stage ballet, the abstract *Asphodel Meadows*, the young choreographer has not delivered in quite the way expected of him; it was a considerable mark of faith, foolhardy, say some, to entrust him with the creation of *Frankenstein*.

It is in essence a failure, an overlong, under-worked ballet despite the considerable amount of money it has clearly cost; production values are very high but sets and costumes are more chic Broadway than classical dance, yet another regrettable step to-

wards the seemingly inevitable fusion with dance theatre, and the commissioned score from Lowell Liebermann, despite being very busy and, at times, loud, never underpins the action in quite the way it should.

During its near three-hour duration *Frankenstein* is, for long, long passages, pedestrian at best, a dull telling of an exciting story; Scarlett wants to focus on the human element of this Gothic tale, but what he delivers is a great deal of narrative backstory and precious little real dancing.

Steven McRae, Federico Bonelli – The Royal Ballet: "Frankenstein", c. Liam Scarlett (ph. T. Kenton)

Steven McRae,
Federico Bonelli –
The Royal Ballet:
"Frankenstein",
c. Liam Scarlett
(ph. B. Cooper)

Additionally, pivotal moments, such as the animation of the creature and his subsequent escape, are over in a flash, while too much time is spent on other, superfluous details. Fatally, Scarlett's choreography proves for the most part to be deeply humdrum, often echoing several existing ballets in the company's repertoire, not least those of Kenneth MacMillan.

It is only in the final 15 minutes when Dr Frankenstein is confronted by his creation that Scarlett finds his own choreographic voice as the two men (Federico Bonelli and Steven McRae) come together, both irresistibly attracted to and

deeply repulsed by each other.

There were rumours of one of the three pairs of lead dancers refusing to perform with the result that three casts subsequently became two; the performers at opening night did everything they possibly could, but not even the Royal Ballet's finest dance-actress Laura Morera could animate Scarlett's *Frankenstein* – no matter how much energy she and the others put into its creation, it remained resolutely lifeless.

Gerald Dowler





Paris Opera Ballet: "Les Applaudissements ne se mangent pas", c. Maguy Marin (ph. L. Philippe)

Paris Opéra Ballet

Maguy, more radical than ever

Les Applaudissements ne se mangent pas –
chor. and costumes Maguy Marin, sound
design Denis Mariotte
Paris, Opéra Garnier

In order to get an idea of Maguy Marin's rebellious temperament and the civic commitment of her oeuvre it suffices to see *Les Applaudissements ne se mangent pas* ("One Can't Eat Applause"), her work from 2002 which has now been taken into the Paris Opéra Ballet's repertory. Maguy Marin, born in Toulouse to Spanish parents who had fled from Franco's regime, has always shown interest in social and political themes, particularly those connected with forms of totalitarianism. An awareness of responsibility and a spirit of resistance that she expresses thus: "Artists exist to give courage to those who want to change the world."

Being unable to accept injustice and iniquity, in her *Les Applaudissements ne se mangent pas* she denounces the longstanding

dictatorships of Latin America and their fierce repression. Taking a book by Uruguayan author Eduardo Hughes Galeano, *Open Veins of Latin America*, as her starting point, the title of Maguy Marin's work comes instead from the fact that the International Monetary Fund applauded the austerity cuts imposed on the poorer countries.

For 55 minutes, Marin depicts rises to power, power games, inextricable tensions, struggles, abundant failures and a few victories. On a stark stage devoid of sets (except a curtain of coloured plastic strips through which the dancers appear and disappear), light effects or music (apart from a piercing sound), eight dancers in simple t-shirts and trousers or skirts, jump, intersect, confront or befriend one another, each time recreating a situation which we are able to decode thanks to our knowledge of events relating to the Chile of President Salvador Allende or the Argentina of Presidents Alejandro Agustín Lanusse and Jorge Rafael Videla: the horrors of torture, silence and betrayal, collusion, cover-up and indifference, resignation or despair.

But this work also reveals the power games inherent to human relationships. Without any need for words, all is said. Marin tells all by exploring the possibilities of space and the human body in a way that only a great cho-

reographer is capable of doing. The dancers emerge from the shadows and return there when their action is over. Each one is, in turn, both perpetrator and the victim, oppressor or oppressed, alone against all the others or part of a group. Their bodies can either react energetically or remain inert, resist or yield, take control or fall. What is going on behind the wings? That mystery gives this highly radical work greater depth. But we know full well that Marin is not one to makes allowances.

Apart from the tremendous and subtle handing-down tasks that are being carried out by Ennio Sanmarco who has been with Marin's company for a good many years, her eight dancers are all of extremely precise and clear-cut.

Sonia Schoonejans

La Scala Ballet, Milan

Mozart above all

Il giardino degli amanti – chor.
Massimiliano Volpini, music Wolfgang
Amadeus Mozart
Milan, Teatro alla Scala



Nicoletta Manni, Roberto Bolle – La Scala Ballet, Milan: “*Il giardino degli amanti*”,
c. Massimiliano Volpini (ph. Brescia/Amisano)



La Scala
Ballet, Milan:
“*Il giardino degli amanti*”,
c. Massimiliano Volpini (ph. Brescia/
Amisano)

From where does one start off in order to create a new ballet for an opera house that has a big classical ballet company? There are two principal starting points: either the (a) dancing or (b) the music. In scenario (a) one sketches out the choreography imagining which music would be suitable. *Il giardino degli amanti* (“The Lovers’ Garden”) by Massimiliano Volpini falls into sce-

nario (b).

Volpini has created his first full-evening ballet at La Scala to Wolfgang A. Mozart’s chamber music, played by seven talented musicians from the theatre’s orchestra. This is how artistic director Alexander Pereira has launched

the programming concept in which he fervently believes, and which he intends to develop in subsequent instalments by commissioning other novelties to chamber music performed live. That said, Volpini whose entire career as a dancer has been played out within the Milanese company (where he also took his first steps as a choreographer, initially staging works for his fellow dancers), is highly esteemed by Roberto Bolle who has danced the Roman choreographer’s multimedia works *Prototype* and *Through the Light* in his *Roberto Bolle and Friends* shows. Unsurprisingly the presence on this occasion of the popular divo, in the leading role of the Man, beside Nicoletta Manni as the Woman, was a given.

Volpini was able to count on Erika Caretta

and her highly colourful scenery and costume designs, on Marco Filibeck’s bright lights (shining down on La Scala’s big stage), as well as on the young generation of dancers who emerged under the directorship of Makhar Vaziev, now with the Bolshoi Theatre in Moscow, predecessor of present incumbent Mauro Bigonzetti.

Having chosen his starting-point, of the two principal choreographic choices – i.e. either tackling Mozart’s chamber/concert music and experimenting with steps and configurations, or choosing his narrative music, Volpini opted for the latter and fished his characters out of the Austrian composers’s operas (the Italian librettos of which written by Da Ponte) with the stated intent of depicting them in a real, tangible way.

Thus a group of youngsters of today, at a garden party, undergo a time-shift back to the days of Don Giovanni and Leporello, of the two fiancée-swapping couples from *Cosi fan tutte*, and of the Count of Almaviva, Rosina, Susanna and Figaro from *Le Nozze di Figaro*.

While Don Giovanni is recognisable, not least because he emerges from the hedge

straightening his breeches, his faithful servant running towards him, as are the fickle fiancées Fiordiligi and Dorabella (with their disguised sweethearts Ferrando and Gugliemo flaunting a turban and moustache), Figaro and his chums are less clearly distinguishable. The Queen of the Night, Marta Romagna in blue playing a *dea ex machina* role, completes the *dramatis personae* with whom the audience in an opera temple such as La Scala are extremely familiar.

The choreography itself, to get down to the brass tacks of a stage ballet, is descriptive, made up of tableaux that follow on from each other in parallel to the music and subservient to it; it has a chain pattern with recurrent elements, common to "modern ballet" as the dancers make their entrances and exits, individually or in groups, amidst moving hedges.

Bolle, who dances a solo wearing a shimmering, damask jacket, is convincing especially thanks to his excellent partnering.

It is neither here nor there to go seeking choreographic originality in this *Lovers' Garden*, conceived as a tribute to Mozart and Bolle, seeing as the basis of the work was the music. An evening of non-accountability rather than innovation, the latter not having been its intention in the first place.

Elisa Guzzo Vaccarino

Richard Alston Dance Company

A harpsichord in Madrid

An Italian in Madrid – chor. Richard Alston, mus. Alessandro Scarlatti
London, Sadler's Wells Theatre

There are few working choreographers today who give as much pleasure as Richard Alston. This gentle giant of a man brings his uncommon musicality and undeniable intelligence to the creation of work upon work which seem true to the spirit of dance in a way which eludes the vast majority. In common with Paul Taylor and Mark Morris, Alston's movement inhabits the music he chooses, establishing that most rewarding of interplays between sound and dance which then becomes greater than the sum of its parts.

Alston is small-scale; not for him the vast forces which choreographers seem ever drawn to, but rather intense and detailed work with his own company of ten dancers, each clearly selected for his or her own ability to interpret and feed his artistry. Perhaps most refreshingly in this day of over-production, Alston stays true to a credo of simplicity of presentation, so, while costuming is always important, he

works without elaborate sets and flashy lighting, preferring, as ever, to concentrate on the essence of his dance-making.

An Italian in Madrid, recently created, exemplifies all these qualities and it comes as refreshing and unaggressive, a beautifully crafted work which invites the viewer in and which then delights by the many subtleties of its form. Alston is one of the few choreographers today who is able to be both cerebral and accessible, always eschewing the merely 'clever'.

Here, intrigued by the true story of the composer Scarlatti who was invited to the court of Portugal to teach the Infanta and following her to Spain after her marriage, Alston has taken the resultant music as his springboard. Scarlatti was influenced by the Moorish music he heard in Iberia and produced compositions which were liberated from the strict forms of his native Naples.

In an inspired example of lateral choreographic thinking, Alston has introduced a guest Indian kathak dancer to his troupe, thereby mirroring Scarlatti's story and, in the case of this ballet, bringing another flavour to his own contemporary style. The dancer, Vidya Patel, blends with the other dancers in ensemble, but never suppresses the glories of her training with her exquisite arms and careful placement; as the Infanta Maria Barbara, her courtly duet with Liam Riddick's Prince Ferdinand was a high-

Richard Alston Dance Company: "An Italian in Madrid", c. Richard Alston (ph. J. Hobson)





Ballet du Grand Théâtre de Genève:
“*Carmina Burana*”,
c. Claude Brumachon
(ph. G. Batardon)

light, two superlative artists establishing a movement dialogue between each other.

Simple, yet beautiful costumes evoking the eighteenth century, a plain stage and Scarlatti's piano music played live on stage make this work both joyous and satisfying; *An Italian in Madrid* is yet another work by Richard Alston that basks comfortably in the warm glow of his uncommon artistic and choreographic talent.

Gerald Dowler

Ballet du Grand Théâtre de Genève

Brumachon and the Goddess Fortune

Carmina Burana – chor. Claude Brumachon, mus. Carl Orff
Geneva (Switzerland), Théâtre des Nations

After leaving the National Choreographic Centre in Nantes (France), Claude Brumachon has found fresh inspiration, as testified by his direction/choreography of *Carmina Burana*, the towering orchestral/choral work by Carl Orff, with the Ballet du Grand Théâtre de Genève and the Orchestre de la Suisse Romande.

Freelance again, Brumachon has formed a duo with Benjamin Lamarche and, following an invitation by Philippe Cohen, director of the Grand Théâtre's company, the two moved for a few months to the city of Calvin to work with the dancers. Cohen, who had been looking for a choreographer to stage *Carmina Burana*, sensed that the intensity of Brumachon's idiom might be in line with the shattering might of Carl Orff's music.

Not an easy endeavour: the two dozen medieval poems set to music by the German com-

poser in the 1930s (while Nazism was in full swing) do not have a proper narrative plot. They extol the ephemeral nature of earthly joys and hedonistic pursuit of pleasure: the wheel of fortune turns, nothing is forever, abundance alternates with misery.

But Brumachon, without sticking closely to the text, drew his inspiration from the grand spectacle of nature. He listened to the *Carmina Burana* whilst walking through Death Valley in California and in the Pyrenees. Thus, his poetic imagination fed on painting of the Romantic period. The masses of bodies present in the various scenes remind one of the paintings of Delacroix or Géricault (he cites *The Raft of the Medusa*). And Brumachon reminds us that he graduated from the Academy of Fine Arts in Nantes before turning to dancing. In order to confer a certain coherency on this show, he imagines six hypothetical goddesses who bring everything together, appearing in the opening and final scenes: Fortune, Flora, Philomel, Hecuba, Phoebe and Venus. The curtain rises on an impressive sight: the orchestra, choir, and solo singers, under the baton of young conductor Yamada Kazuki, are on a raised stage at the back, overlooking the 22 performing dancers. These dance in groups, trios or duets, some rising high in the air, others remaining at ground-level, whilst the thundering percussions crash out and the choir bursts into the overpowering invocation of Fortune; the cantata to the Goddess of destiny and fate is reprised in the finale as if to accentuate the idea of the turning wheel.

We find here the singular vocabulary of Brumachon and Lamarche: in the spasm-riden bodies, taut to the extreme, in their intense and expressive movements, both jerky and sensual, in the voluptuousness which denotes despair, rather than Epicurean delight. The troupe threw themselves with enthusiasm into this highly-physical work which demands an en-

ergetic state of overexcitement.

Another duo contributed to the success, costume designers Livia Stoianova and Yassen Samouilov (who go

by the name of “On aura tout vu”); their bizarre and unusual costuming had already seduced Geneva audiences in a previous Ballet du Grand Théâtre creation, Jeroen Verbruggen's *The Nutcracker*.

This is a *grand spectacle* that reveals the Brumachon-Lamarche duo are once again in the running.

Sonia Schoonejans

Eastman Company

Cherkaoui away from Flanders

Fractus V – chor. Sidi Larbi Cherkaoui, mus. Shogo Yoshii, Wooyse Park, Soumik Datta, Sidi Larbi Cherkaoui, Johny Lloyd
Zurich (Switzerland), Theaterhaus Gessnerallee (Festival Steps)

There have been misgivings for some time now vis-à-vis the creativity of Belgian-Moroccan choreographer Sidi Larbi Cherkaoui who needs no further introduction. The last work of his that we saw was – let's be frank – an unsuccessful *Firebird* for the Stuttgart Ballet last season, while he has been director of The Royal Ballet of Flanders since last Autumn. What, then, has become of his Eastman company? His show *Fractus V*, seen in Zurich, is however reassuring. In 2014 Cherkaoui created a work for three dancers, *Fractus*, to mark the 40th anniversary of Tanztheater Wuppertal. It was the embryonic version of *Fractus V* which is now conceived for five dancers and five musicians.

The dancers come from different backgrounds (circus, hip hop, flamenco, etc.) and Cherkaoui himself, who hasn't lost his charisma, dances with them; the same goes for the musicians (a



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Eastman Co.: "Fractus", c. Sidi Larbi Cherkaoui (ph. F. Van Roe)

Japanese, a Congolese, an Indian, a North American) who also have different cultural backgrounds and play typical instruments from their respective countries – such as Korean drums or the Indian *sarod* – and, together, produce music of rare beauty. Cherkaoui does not like the word *métissage* ("crossover") to be used in connection with his oeuvre: he considers his creations to be the production of "cross-breeding". Like the music, the choreography is extraordinarily homogenous, denoting a new style. It is very virile (there are only male dancers), strong and powerful. The dancing at floor level is also highly dynamic.

This is a political work. The dancers recite a text by famous American political philosopher Noam Chomsky on the difficulties of thinking for oneself without being influenced. Some striking moments mime executions

(and yet the dead rise up again and continue dancing). However, the work is not heavy in tone. As was the case in *Puzzle*, a marvellous work that we saw at the Avignon Festival in 2012, props are shifted around in order to reassemble the sets into new geometric forms: in Avignon it was stones, here large triangles.

For an hour and a half the spectator is glued to his/her seat, mesmerised. Cherkaoui's own description of his intentions summarise this work admirably: it is "intense, compelling and flowing".

Emmanuelle Rüegger

Sydney Dance Company

To life, Sydney!

2 in D Minor – chor. Rafael Bonachela, mus. Johann Sebastian Bach, Nick Wales; *Raw Models* – chor. Jacopo Godani, mus. Ulrich Mueller, Siegfried Roessert; *L'Chaim* – chor. Gideon Obarzanek, mus. Stefan Gregory
Zurich (Switzerland), Theater 11 (Festival Steps)

The Sydney Dance Company has been at the forefront of modernism in Australia since 2009, that is to say since Spanish choreographer Rafael Bonachela (a former Rambert of London dancer) took over as director. Bonachela has been inviting over innovative European and US choreographers, he is keen on promoting Australian talent as well as indulging in creation himself.

The programme of the evening presented in Zurich in the context of the Festival Steps rightly opened with his piece *2 in D Minor*. The title refers to the Partita in D minor for solo violin by Johann Sebastian Bach, played live onstage by a young violinist. The Partita is interpolated with synthesised music by Nick Wales. Two atmospheres are juxtaposed: the dancers of the Bach are vigorous as they jump and turn, in couples or groups; the dancers of the interpolations are given minimal choreography, they are often alone on stage and dressed in white. There is a crescendo towards the ending in which all the dancers evolve in unison.

The dancers were good, the choreography was pleasant, nothing more.

Quite a different story for the second piece in this mixed bill, a scathing work by Italian choreographer Jacopo Godani. There was much apprehension about this piece as Godani is a former soloist of William Forsythe's Germany-based company of which Godani himself is now

Sydney Dance Company:
"2 in D Minor",
c. Rafael Bonachela
(ph. W. Levi Teodoro)





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the director. Forsythe is the author of masterpieces such as *In the Middle Somewhat Elevated*, however towards the end of his creative activity he deconstructed dance to such a degree that it has become nonexistent. That said, it is the vigour of the early Forsythe that animates *Raw Models*, a dance of “models”, whose movements (which don’t resemble those of Forsythe) are original and channel strength and energy. Nevertheless, there is one element that reminds one of Forsythe’s works: the synchronicity between the percussive music and the dancers’ movement. This music is by two German musicians, Ulrich Mueller and Siegfried Roessert. Some very bright light effects cleverly sheathed the dancers, all of whom were amazing, when they stepped out of the shadows.

*Anna Ol – Het Nationale Ballet:
“Theme and Variations”, c. George
Balanchine (ph. A. Sterling)*



*Sasha Mukhamedov, Young Gyu Choi –
Het Nationale Ballet: “Stravinsky Violin
Concerto”, c. George Balanchine
(ph. A. Sterling)*



Another contrast came with the last work which bespoke simplicity after the hyper-sofistication of the Godani. The whole ensemble danced on stage in pale, everyday clothes. The choreography was light and simple, danced in unison or “in canon”. Suddenly a voice peals out from the public. A man holding a microphone addresses the dancers: it turns out to be the choreographer of this piece, Australian Gideon Obarzanek. There is another microphone onstage which the dancers pass to one another to reply to the voice, and they do so without ceasing to dance. The questions are clearly improvised (for example “what thoughts are crossing your mind right now?”) and the dancers are picked on at random. Towards the end comes what is probably a pre-agreed question: “Why do you dance?” The reply is: “To give joy”. This work is entitled *L’Chaim*, the well-known Jewish toast that means “To life!”.

Emmanuèle Rüegger

Het Nationale Ballet

Best of Balanchine

Theme and Variations - chor. George Balanchine, mus. Pyotr I. Tchaikovsky; *Apollon musagète* - chor. George Balanchine, mus. Igor Stravinsky; *Tarantella Pas de Deux* - chor. George Balanchine, mus. Louis Moreau Gottschalk; *Stravinsky Violin Concerto* - chor. George Balanchine, mus. Igor Stravinsky
Muziektheater, Amsterdam



“Best of Balanchine”, so the Amsterdam billboards read - although this programme could just as well have been titled: “See the music, hear the dance”. By this splendidly produced tribute from Dutch National Ballet to the great 20th-century choreographer, offering three of his masterpieces, *Apollon musagète*, *Theme and Variations* and *Stravinsky Violin Concerto*, as well as the delectable Gottschalk *Tarantella* as a sweetener, we were once again reminded what it means to see dance emerging naturally from

a score. And considering current trends in dance, such musicality has become a rare joy. But what's more, these Balanchine ballets remain by their intelligence, sense of harmony and purity of intent, beacons of light and hope, and by their perennial modernity, continuing sources of delight and inspiration. In effect, qualities that can only be treasured in these troubled times.

The ballets were staged and well-rehearsed by Patricia Neary and Bart Cook (for *Stravinsky Violin Concerto*). True, there was something to say against the way “Best of Balanchine” was built. Ideally, *Apollon musagète* should have opened, followed by *Stravinsky Violin Concerto*, with the *Tarantella* and *Theme and Variations* as final offerings. Yet it was *Theme and Variations* that kicked off the evening and instantly demonstrated that the company was in excellent form. Overall Balanchine seems to suit Dutch National Ballet much better now than ten or fifteen years ago. The corps and demi-soloists danced with strong coordination, topped by the authoritative leading couple Anna Ol and Jozef Varga reminiscing about the grandeur and virtuosity of Petipa's and Tchaikovsky's Imperial Ballet.

Apollon musagète, danced here in its original version with prologue and ending with the ascent to Parnassus, featured the attractive young god of Artur Shesterikov finding a convincing balance between classical line and demi-caractère characterisation. His three muses, Sasha Mukhamedov, Floor Eimers and Wen Ting Guan, assumingly all in role debuts, were arguably still somewhat interchangeable but danced with undeniable style.

Bubbling Maia Makhaveli and Remi Wörtmeyer had plenty of fun in the *Taran-*

tella Pas de Deux, and we with them. Needless to say it was the *Stravinsky Violin Concerto* that was the most impressive. Considering it is almost 45 years old it remains a tremendous piece, not in the least for its startling musicality. At its heart, Makhaveli and Varga readily captured the delicacy of the Aria II, but it was Mukhamedov and the always remarkable Young Gyu Choi who stood out in the first duet with its characteristic backbend for the ballerina, reflecting one of Stravinsky's most intriguing musical passages. A significant part of the success of the evening has to be credited to the admirable playing of the Orchestra conducted by Fayçal Karoui, and a superb Isabelle van Keulen as the soloist in the *Stravinsky Violin Concerto*. It was aural bliss added to visual splendour.

More of that, please.

Marc Haegeman

BalletBoyz

BalletBoyz with rabbit heads

Rabbit – chor. Pontus Lidberg, mus. Henryk Górecki; Fiction – chor. Javier de Frutos, mus. Ben Foskett
London, Sadler's Wells Theatre

Balletboyz continues to form a vital and vibrant part of the British dance scene, an ensemble of talented young men whose differing physicalities and temperaments are real strengths. A new double bill of works shows just how good they are: Pontus Lidberg's UK

Bradley Waller, Harry Prince – BalletBoyz: “Life”, c. Pontus Lidberg (ph. T. Kenton)



choreographic debut and a spectacular return to form from the controversial Javier de Frutos.

In *Rabbit*, Lidberg, one of the brightest stars in the current Scandinavian dance constellation, brings his usual intelligence and fascination with animals in an intriguing work about exclusion and the desire to belong to community. Opening with just two men on stage, the work immediately draws the spectator in as one of them sports a rabbit's head. More arrive, all similarly attired, although the heads are not always worn at each entrance, thereby constantly chang-

ing the dynamic. *Rabbit* has a dream-like quality; it is a ballet of the subconscious and psychological rather than the literal which takes place in a moonlit box set which features one outsize children's swing. Lidberg has elicited a smooth, almost weightless quality to the movement of his dancers, supported lifts making grown men seem light as feathers as they are born aloft, and the dance retaining a notable fluidity throughout. The central character seems to want to join in, to be part of what is going on, but he is not always successful as

the others, clad in 1920s outfits, go about their own business. He also seems to possess an emotional yearning, a desire for love and to be loved which emerges in moments of intimacy and tenderness. Lidberg's choice of Górecki's varied music establishes intelligent counterpoint with his movement.

Javier de Frutos has certainly experienced professional as well as personal lows, so it is good to report on a successful new work from him. Indeed, *Fiction* is extremely successful, a real return to form, perhaps a mark of another stage in his career as dance creator and set to become one of the Balletboyz best-loved works. The initial premise is his own death, the announcement of which is heard spoken as if on the radio; the dancers, standing around on stage at an outsized ballet barre begin to move, the very words providing them with the motor for movement. The work grows into something very special with virtuosic use of the barre over, under and at which the cast move, often in canon, sometimes together in a seemingly endless flow of creative and imaginative ways. Emotions bubble up, an individual is seemingly excluded from the group, another bullied; de Frutos not only knows how the male body moves but what motivates its owner, and all of this is put into the choreography. In an age when 'commissioned dance score' are words almost guaranteed to chill the dance-goer's blood, to discover such a successful new musical creation as Ben Foskett's is doubly welcome.

Gerald Dowler

Rome Opera Ballet

Abbagnato for Roland Petit

Chor. Roland Petit: *La Rose malade* – mus. Gustav Mahler; *L'Arlésienne* – mus. Georges Bizet; *Le Jeune Homme et la Mort* – mus. Johann Sebastian Bach
Modena (Italy), Teatro Comunale Luciano Pavarotti

Eleonora Abbagnato has been at the helm of the Rome Opera Ballet since April 2015. How the *étoile* of the Paris Opéra Ballet – a position she still holds – manages to conciliate two careers in two different capitals remains a mystery. Be that as it may, in less than a year Abbagnato has rejuvenated the company, added a number of works to its repertory and invited over choreographers such as William Forsythe, Christopher Wheeldon and Angelin Preljocaj. She has just presented a Roland Petit programme which has been touring Italy.



Eleonora Abbagnato, Stéphane Bullion –
Rome Opera Ballet:
“Le Jeune Homme et la Mort”,
c. Roland Petit (ph. M.-L. Antonelli)

La Rose malade, *L'Arlésienne* and *Le Jeune Homme et la Mort* make up a well-balanced triple bill which pays tribute to the choreographer who influenced the career of this Sicilian ballerina, while showcasing the quality of this troupe that is clearly back on its feet.

La Rose malade ("The Sick Rose"), created in 1973 for Russian diva Maya Plisetskaya, underscores the lyricism of which Abbagnato is capable. Her expressive arms, supple pliés, flimsy pink tunic designed by Yves St Laurent and a partner like elegant principal dancer Giuseppe Schiavone, allow us to forget how outdated the classicism of the choreography (to music by Gustav Mahler) is and, instead, give this duet a twee charm.

It is the male dancer who stands out in *L'Arlésienne*, created a year later and based on a novella by Alphonse Daudet in which a young bridegroom, haunted on the eve of his wedding by the memories of a bygone love, goes crazy. The plot reminds one of *La Sylphide*.

150 years later Roland Petit revived the same subject, relocated it from the mists of Scotland to a warm and sensuous Provence, and treated it without any romanticism. Georges Bizet's relentless music accompanies the mounting madness until the tragic finale. Alessio Rezza is completely immersed in his character, giving it an emotional depth which, however, never degenerates into pathos. As his fiancée, Rebecca Bianchi also displays a fine, vivacious and clean technique.

And so we come to *Le Jeune Homme et la Mort* ("The Young Man and Death"), created by three artists in 1946: poet Jean Cocteau, choreographer Roland Petit and its brilliant protagonist, dancer Jean Babilée: Despite being 70 years old, the work has not lost its oomph. Petit was surrounded and egged on by collaborators of the Ballets Russes who were then still alive (Boris Kochno, Cocteau, etc.), with Cocteau experi-



Compañía Daniel Abreu: "Silencio", c. Daniel Abreu (ph. P. Prieto)

menting his theory of "accidental synchronicity" which entailed usually choosing his music on the day of the premiere and finding a perfect accord between sound and images. The theme of the *artiste maudit* tormented by demons, the choreographic idiom akin to everyday gestures, the setting of a dingy student bedsitter that suddenly becomes a Parisian cityscape – all of these conjure up a 1950s Existentialist atmosphere.

Paris Opéra étoile Stéphane Bullion was called in for the occasion to dance the Young Man. His athletic physique and slightly melancholic temperament make him the ideal interpreter for this role. Beside him Abbagnato as the icy, dominatrix *sans merci*, the opposite of the lyrical *Rose malade*. This was beyond doubt the climax of the programme.

Sonia Schoonejans

Daniel Abreu Company

Silence: Abreu is dancing

Silencio – chor. Daniel Abreu, mus. varie Collegno-Turin (Italy), Lavanderia a Vapore (Palcoscenico Danza-TPE)

A Spaniard from Tenerife who has studied psychology and been a member of several theatre and dance groups, Daniel Abreu has been directing a company of his own since 2004. As well as the choreographer of trio *Silencio* (one of the most appreciated works in his Madrid production), he is also its set designer, author of texts and dancer.

Abreu is certainly not a stickler for going beyond dance and clearly believes in the possibilities of dancing – and of doing so with rhyme and reason.

Together with Anuska Alfonso and Dacil González, Abreu designs moving *enchaînements*, balanced, poised between lightheartedness and extreme control, between fluidity and absolute precision, as if their bodies had a natural need to connect, to compose perfectly-honed images, to freeze in positions that are about to progress into the ensuing movement. Using few props (including an armchair, a carpet and an unusual and spectacular necklace), with a transparent display of sentiments – crafted with precision – and inner calm, the three dancers in jeans gift us with the pleasures of virtuosic "contemporary dancing" devoid, however, of narcissistic affectation or self-satisfaction. The climate, of deep, tight concentration, prevents the public from ever taking their eyes off the action.

Elisa Guzzo Vaccarino



Rebecca Bianchi, Alessio Rezza – Rome Opera Ballet: "L'Arlésienne", c. Roland Petit (R. P. Guerzoni)

Mats' axe: a prize for Mats Ek

At the end of April in Craiova (Romania) Swedish choreographer Mats Ek received the “Europe Theatre Prize” which has now reached its 15th edition. The text that explains for what reasons the prestigious international jury decided to award Ek with this prize, given to leading world theatre directors, highlights his ability to “mix dance and theatre in his own personal and very original expression.” The awardee himself then participated in a round-table with critics, historians and academia, moderated by the Swedish author of a book on his work, Margareta Sörenson. He began by stressing how much he owes his mother, the legendary Birgit Cullberg, innovator of dance in Sweden during the second half of the 20th century; Ek then went on to explain how, over and beyond any (albeit) appreciable analysis of his theatre, he personally conceives of creation as the writing of a “story” on sand or water: all that remains is a purely emotive state. And he reminded us, with tangible examples, how crucial and powerful the female figures in his oeuvre are.

Noted for his reworking of some of the chief classics of 19th-century ballet, from *Giselle* to *Swan Lake* and *The Sleeping Beauty*, Ek is pre-eminently a great man of the theatre who defines as his objective the exploration of the innermost core of the human being. As Ada D’Adamo, author of the only Italian monograph on Mats Ek (published by Epos in 2002) underlined during the discussion in Craiova, “his choreography is based on expression and passion, even when it is not telling a story. It is



Limelight on Mats Ek, Ana Laguna and Ivan Auzely (ph. L. Rossetti)

never hieroglyphically cold, but dense with flesh and blood.” For his part, Ek stated that he is in love with body movement: “I try to convey its essence. For me there can be no beauty without authenticity.”

On the closing night, Ek’s duet entitled *Axe* was performed at the Marin Sorescu National Theatre. It was danced by Ana Laguna, his muse and partner in real life, and Yvan Auzely. In this work Ek provides us with a shatteringly expressive cameo synthesis of the most recurrent theme in his works: the contradictions and hurdles in the relationship between a couple. Moments of tension and tenderness bring closer or divide a man and woman, no longer young,

through a series of psychological tableaux modulated by tenderness, pain or remorse, culminating in a sense of abandonment. The inexorable passing of time and the process of ageing are also ever-present themes in Mats Ek’s theatre and he announced that he has decided to cease his activity as a choreographer. In *Axe* the action of chopping wood (with a real axe chopping a real log) proceeds in crescendo and this intensifies the dramatic atmosphere of the piece where it is quite possible that Laguna represents a ghost from the past who crosses the memory of her partner with intense poignancy.

Leonetta Bentivoglio

Ivan Auzeli, Ana Laguna: “Axe”, c. Mats Ek (ph. L. Rossetti)



benois de la danse



Prix Benois in Moscow

The Prix Benois of Moscow shines out among the galaxy of dance competitions and prizes. It is one of the most prestigious choreographic events and held in a unique setting: the historic Bolshoi Theatre. To dance at such a venue is an unrivalled experience, to receive a prize from such a jury as the one presided over by Yuri Grigorovich, is equally unbeatable.

Founded 25 years ago, the Benois de la Danse is also a tribute to the memory of another great family of Russian artists that includes painters (like Alexandre Benois, obviously, the set designer of *Petrushka*, and his son Nicholas, stage director at La Scala in Milan), musicians (like Alexander Tcherepnin, composer of *Le Pavillon d'Armide*), architects (like Alberto Cavos who built the Bolshoi and the Mariinsky), scenographers (like Nadia Benois who designed the scenery and costumes for Tudor's *Dark Elegies*), actors (like Peter Ustinov, the unforgettable detective Poirot in *Death on the Nile*) and sculptors (like Igor Ustinov who creates the prize trophies awarded to the winners). The Benois Family Museum in St Petersburg testifies to the extraordinary creativity of this artistic dynasty.

Every year, around the date of Alexandre Benois' birthday (3 May), Regina Nikiforova and Nina Kudriavtseva-Loory, respectively the Prix's director general and artistic director, organise a grand gala performance during which, in the presence of the jury and the nominees, the winners are announced.

There was many a surprise in store when it came to the nominees and, especially, the winners. These included Dmitry

Zagrebin (Royal Swedish Ballet), startlingly virtuosic in *Tschaikovsky Pas de deux* by Balanchine (with Emily Slawski); Hugo Marchand (Paris Opéra), a very elegant *technicien* and magnificent partner of the sprightly Hannah O'Neill (it was she who was the awardee) in *Esméralda*; Alessandro Riga (Compañía Nacional de Danza), particularly absorbed in the role of Frédéri (*L'Arlésienne* by Roland Petit) alongside Rebecca Bianchi of the Rome Opera House, not forgetting Oksana Skorik (Mariinsky), all flair and zest in the pas de deux from *Sylvia* (Ashton) with Philipp Stepin.

Of note among the awardees was Bolshoi choreographer Yuri Possokhov whose ballet *A Hero of Our Time* conquered us: sensibility, musicality e grace. The other Prix Benois for Choreography went to Johan Inger whose *Carmen*, on the other hand, left us unmoved...

The highly creative Jean-Marc Puissant (who collaborates with Christopher Wheeldon) received a nomination as Best Scenographer of the year but was disappointed when the prize went instead to Chinese Ren Dongsheng.

Edward Watson (Royal Ballet), even though hardly shown to advantage in MacMillan's *Romeo and Juliet*, was one of the winners, together with Kimin Kim (Mariinsky) for his Solor (*La Bayadère*, Nureyev version), Alicia Amatriain (Stuttgart Ballet) for her intense *A Streetcar Named Desire* by Neumeier, as well as Oleksandr Ryabko (Hamburg Ballet) for "Great Partnering Artistry.". Ryabko was magnificent in Neumeier's duet from *Gustav Mahler's Third Symphony* with Silvia Azzoni.

John Neumeier himself was honoured with the Lifetime Achievement Prize. As always, he found just the right words to express his admiration for the Russian people who are so steeped in culture. "There are few countries", he said, "where people queue up at -10°C to go and see an art show, as I have seen them do here." He was referring to the exhibition of paintings by Valentin Serov who did a portrait of Diaghilev.

This festive event was followed, the next evening, by a benefit gala on the theme of Shakespeare and which brought together numerous international stars.

Jean Pierre Pastori



Oksana Skorik, Philipp Stepin – Mariinsky Ballet: "Sylvia", c. Frederick Ashton
(ph. J. Devant)



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A. Fini Ph Rachel Neville

This column compares a selection of videos of the same piece danced by different artists. This time, we take a look at Gamzatti's variation from the "grand pas" of "La Bayadère" 2nd act. The videos mentioned can be found on YouTube channel: magazineBALLET2000

Gamzatti and the Kirov hallmark

The variation of Princess Gamzatti (the supporting role in the ballet) – which is embedded in the *grand pas* of the second act of *La Bayadère* – is one for virtuoso ballerinas of temperament. It is rather complicated to trace its origins because initially this *grand pas* was in the fourth act and Ludwig Minkus had not written the music for a female variation: each ballerina would dance a variation of her choice (extracting it from other ballets, as was the custom in the 19th century) showcasing her specific strengths. When, in the 1920s, *La Bayadère* was condensed into three acts, this important dance number was moved to the second act; it was reworked into its present format in 1941 in the legendary version by Vladimir Ponomariov and Vakhtang Chabukiani which has lived on as the canon version. However, the choreography of the female variation which is danced nowadays dates back to a few years after this – 1947 it seems – and is usually attributed to Pyotr Gusev (the music by Riccardo Drigo having originally been an add-on to another old ballet by Marius Petipa



Élisabeth Platel in Gamzatti's variation ("La Bayadère", Rudolf Nureyev version, 1992)

to music by Cesare Pugni, *Le Roi Candaule*). Later, this variation was also used in other contexts, in the famous *Corsaire Pas de Deux* (replacing that of Medora).

Tour, jump and a wide *parcours*: these are the strengths required of any ballerina who proposes to tackle this variation's dazzling *diagonales* and *manège* made up of *grand jeté* and *piqué-arabesque*.

As always, we set out from the place of origin, the Kirov Ballet (as it was then called) with a recording from 1977 featuring Tatiana Terekhova, a splendid virtuosic ballerina in those days. Notwithstanding the choreography's "broken" structure (in which the various *enchaînements* alternate with showy moments of preparation and transition), Terekhova gives the impression of an almost-uninterrupted flow thanks to her *aérien* jump and her broad quality of movement that is capable of filling up the stage and she shines with naturalness and brio. Yet, at the same time, each detail is finely wrought: each *retiré* perfectly sustained, each *port de bras* and *épaulement* exquisitely polished and refined.

Maria Alexandrova of the Bolshoi Theatre of Moscow (in Yuri Grigorovich's version) paints the variation with broad and vigorous brushstrokes, almost masculine in her astounding turns

(note her *diagonale* of *pirouettes* and *chaînés*), in her powerful forward jump and her ultra-firm and prolonged *aplomb en arabesque* at the end.

Darcey Bussell of The Royal Ballet of London (in the Natalia Makarova version, with a few changes to the choreography) has a gentler, softer approach, less showy (and technically firm) but academically elegant; she puts greater emphasis on the upper part of the body, for example in the counterpoints of the *diagonale* of *pas balancés* or when she accentuates with her *port de bras* the *soutenus en tournant* of the *diagonale* of *pirouettes* and *chaînés*.

The spotlessness of Elisabeth Platel in the Rudolf Nureyev version for the Paris Opéra also impresses even though she is decidedly penalised by the absence of *parcours* (note that in this version the differences from the traditional Mariinsky-Kirov version are more significant).

After watching other videos with famous ballerinas online my advice is to go back to square one and watch Tatiana Terekhova all over again; a comparison will bring out more markedly its highly distinctive trait, the blend of brilliance and gentleness that make her breathtaking virtuosity almost impalpable. That is the grand (and unsurpassable) Kirov hallmark.

Cristiano Merlo



Maria Alexandrova



Tatiana Terekhova



Darcey Bussell

Commercials

Available on YouTube. Dance, as performed by young, good-looking and elegant dancers, is being increasingly featured in advertising which feeds on this kind of aesthetic look.

The latest case is that of 25-year-old Davide Dato, newly-appointed principal dancer at the Wiener Staatsballett. Dato took his first steps in hip hop and salsa and progressed into classical ballet at 14 years of age, moving from Biella to Milan to study at MAS (Music Arts & Show); at 16 he



Davide Dato in Nespresso commercial



Alessandra Ferri in Boots No. 7 advert

was admitted to the Ballet Academy at the Vienna Opera to complete his training and then entered the company. He is the celebrity endorser of one of Lancia Y's "Portrays", eight video-portraits of men and women who are "established professionals outside the current star system". Dato states that "Journey and the destination are equally wonderful" – and this applies both to an artist and to a car. Look for the video on YouTube.

Instead Giorgio Armani Eyewear has chosen as its celebrity endorser 28-year-old Sicilian Damiano Artale, currently with Aterballetto, a dancer who conveys strength and lightness – the same characteristics as a fine pair of glasses.

has decided to make her stage comeback.

Jirí Kylián. For some time now this choreographer has been intent of communicating with his numerous fans via his own website (www.jirikylian.com) and on Facebook. And here he is in person announcing his news, starting with rehearsals – revealing his "author's instinct" – of his creation *Archipel* with the Aalto Ballett, Essen (Germany), the recent all-Kylián programme with Ballets de Monte-Carlo, which featured *Bella Figura*, *Gods and Dogs* and *Chapeau*, along with a new, short duet for Jean Christophe and Bernice Coppietters. Meanwhile, the Norwegian National Ballet of Oslo has presented a programme entitled "Black & White" that comprises works such as *No More Play*, *Sweet Dreams*, *Falling Angels*, *Sarabande*, *Petite Mort* and *Sechs Tänze*.

Kylián himself writes: "I am very proud to present my new photo study, *Free Fall*, at the Korzo Theatre in The Hague (...) Motionless photos, artificially constructed emotional state, art and artificiality". The choreo-photographer explains that this is "frozen choreography". His

WEB

Dance Channel TV. Dance Channel TV (www.dancechanneltv.com) is a free on demand online TV channel dedicated to different forms of world dancing, with little advertising. The channel, established by a former Bolshoi of Moscow dancer, Arsen Serobian, is based in Los Angeles and produces its own videos on various dance genres (TV series, interviews, shows, classes and documentaries). From Natalia Osipova at American Ballet Theatre and the Bolshoi to Elektro Botz, one can watch various films, including a cameo dedicated to Alessandra Ferri (the "face" of Boots No. 7 cosmetics, following in the steps of Diana Vishneva who has instead been chosen as the celebrity endorser of Kérastase hair care products) in which she explains how and why she

"Free Fall" – photo study by Jirí Kylián



Les Ballets de Monte-Carlo: "Bella Figura", c. Jirí Kylián (ph. A. Blangero)



subject is his eternal muse “Sabine Kupferberg and her duplicate”; as Kylian affectionately continues: “It is another step yet in our creative relationship.... Another step of holding on, and letting go....”

E.G.V.

Balanchine on YouTube. The George Balanchine Foundation has its own channel on YouTube (www.youtube.com/user/blnchn). One of the Foundation’s most significant projects, which BALLET2000 frequently looks at, is the video-recording of coaching sessions where dancers of the past, who worked personally with George Balanchine, coach dancers of today (mostly from New York City Ballet) in excerpts from the Balanchinian repertoire; the purpose is that of preserving for future generations the authentic spirit of the works in question (in fact the coaching sessions, for camera, concentrate principally on honing details and style). Each video (dedicated to a specific title, with a prominent Balanchine interpreter as coach) is enhanced by an interview with the coach. It is these interviews, often rich in anecdotes, that are featured on the new YouTube channel which offers a total of about fifty videos.

Cinema

Un tango más/Our Last Tango: this recently-released film by German Kral tells the extraordinary personal and artistic story of eighty-year-



A still from German Kral’s film “*Un tango más/Our Last Tango*”

olds María Nieves and Juan Carlos Copes, the tango equivalent of the Gene Kelly/Cyd Charisse partnership. This is a story that sees them in glory for decades, from the suburbs of Rio de la Plata to the big theatres of Calle Corrientes in Buenos Aires – and from there on to Broadway, American TV, world tours and *Tango Argentin*, by Héctor Orezzoli and Claudio Segovia. From 1983 onwards this major show

hit Paris, London and New York, becoming “the mother” of all the tango shows that tour the world today. The film cast includes “tango nuevo” divo Pablo Veron (*The Tango Lesson* by and with Sally Potter), the exquisite Melina Brutman (who danced in Sidi Larbi Cherkaoui’s *Milonga!*) and choreographer Leo Cuello with his company of excellent (and not just of tango) dancers.

E.G.V.

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Ballet Nice Méditerranée: “Soir de fête”, c. Léo Staats (ph. D. Jaussein)

DVD

The French tradition

When he presented the Paris Opéra 2015/2016 ballet season Benjamin Millepied was accused of having in one simple move, done away with the choreographic legacy of the grand Parisian “house”. Such a legacy is commonly identified with the Nureyev repertory: i.e. the great Russian ballet classics altered by a dancer superstar who clearly wasn’t a choreographer, classics staged or re-conceived for the company in relatively recent years. What these have to

do with the French ballet tradition isn’t at all clear. The truth is that the Opéra ditched its *real* legacy a long time ago. What has happened to the ballets of Arthur Saint-Léon and Louis Mérante, of Léo Staats and Albert Aveline, not to mention those of Serge Lifar (whose substantial list of works has been reduced to a couple of rarely-performed titles)?

In recent years the Ballet Nice Méditerranée, i.e. the company of the Nice Opera House directed by Eric Vu-An, has tackled some of these ballets from the old French repertoire. Thus the Niçois have been able to see, among others works, a veritable gem such as *Soir de fête*, created in 1925 at the Paris Opéra by Léo Staats (the theatre’s *maître de ballet* and choreographer at the turn of the 19th century). A 2014 recording of this ballet is now available on a Bel Air Classiques DVD.

To music by Léo Delibes, *Soir de fête* alternates ensembles and solos for a main couple and demi-soloists. It is an ultra-balletic work without being conventional in the slightest, it features virtuosity without garishness. From the point of view of its basic construction and geometrics, the various parts that make up the ensembles link up in an ingenious, essentially symmetrical manner, yet always softened by a sort of “neat romantic untidiness”. There are few poetic

moments with in-depth vocabulary, the ballet is dominated by sparkling sections with clever and fast combinations, notably “petit allegros” mostly built-up in rotation. Which gives the work an original vibrant quality.

The Nice troupe dances this joyful “festive evening” with appropriate nonchalance, showcasing (despite a few blurs and slip-ups) those values of elegance, spotlessness and apparent spontaneity that are the hallmark of the French School of ballet.

The DVD also features *Pas de Dieux* (“Dance of the Gods”, a pun on *pas de deux*) which was also created at the Paris Opéra (for Claude Bessy, in 1960) by the “king” of musicals, Gene Kelly. An unusual commission by the great Parisian theatre for one of its unusual *étoiles*. Bessy herself restaged this ballet in Nice: the gods, bored with life on Olympus, decide to come among mortals and indulge in audacious flings in a Paris teeming with *joie de vivre*. The plot’s “parody” is choreographically achieved initially through the juxtaposition of classical ballet (the gods) and a musical comedy style (the mortals) and, ultimately, through a successful mutual contamination of the two.

Painter/strip cartoonist André François’s scenery and costumes are droll and multi-coloured, with the add-on of an amusing touch of kitsch for the Olympians.

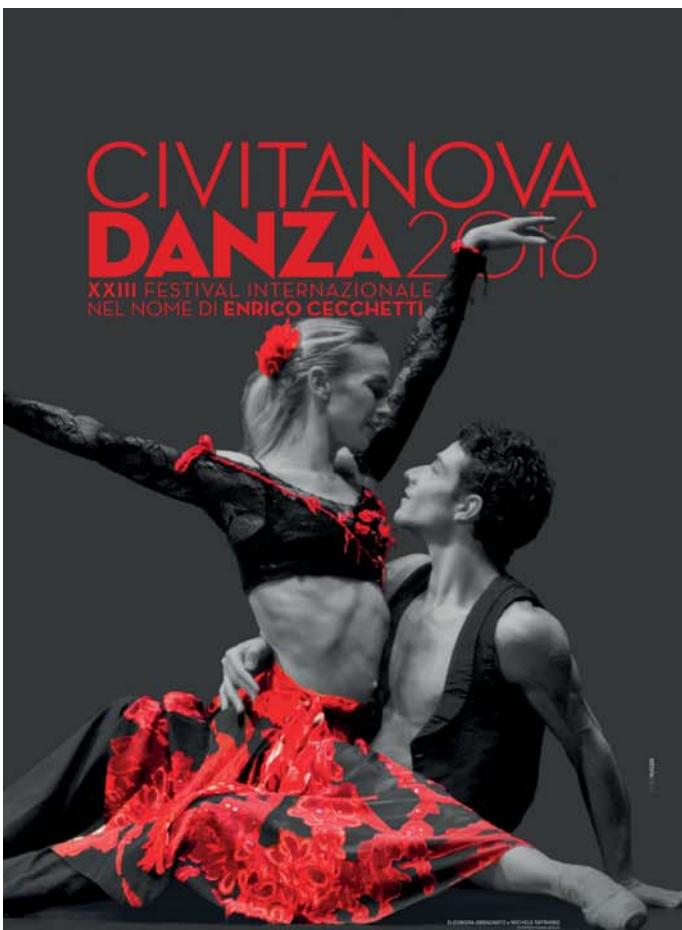
The Nice troupe’s performance may be somewhat modest (of note, however, is a cameo appearance by Eric Vu-An himself as the Gangster who makes advances on Aphrodite), but is the only one that provides a chance to watch this unusual and marvellous work today.

The video direction of both pieces is “transparent”, in the sense that it goes unnoticed; the extra content includes an interview with Claude Bessy.

Cristiano Merlo



Éric Vu-An – Ballet Nice Méditerranée: “Pas de Dieux”, c. Gene Kelly (ph. D. Jaussein)



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Mezzo

www.mezzo.tv

1. **VII:** *Cendrillon* – c. Rudolf Nureyev – Ballet de l'Opéra de Paris, int. Agnès Letestu, José Martínez; *Agnès Letestu, l'apogée d'une étoile* (docum.)

4, 9, 22. **VII:** *Déesses et démons* – Blanca Li, Maria Alexandrova

8. **VII:** *La Chambre noire; Le Sacre du printemps* – c. Stephan Thoss; *Don Quichotte, ou l'illusion perdue* – c. Rui Lopes Graça – Ballet du Rhin

11, 16, 29. **VII:** *Le Lac des cygnes* – c. Marius Petipa, Lev Ivanov, Yuri Grigorovich – Ballet du Bolchoï de Moscou

12, 18, 23. **VII, 5. VIII:** *Les Racines* – c. Abou Lagraa – Cie La Baraka; *Deca Dance* – c. Ohad Naharin – Batsheva Dance Company

15. **VII:** *La Belle au bois dormant* – c. Marius Petipa, Konstantin Sergeyev – Ballet du Théâtre Mariinsky

19, 25, 30. **VII, 12. VIII:** *Cléopâtre* – c. Patrick de Bana; *L'Après-midi d'un Faune* – c. Vaslav Nijinsky; *Les Sylphides; Les Danses polotvsiennes* – c. M. Fokine – Ballet du Kremlin

26. **VII, 1, 6, 19. VIII:** *Magifique; Une dernière chanson; Le Spectre de la rose* – c. Thierry Malandain – Ballet de Biarritz

2, 8, 13, 26. **VIII:** *Le Petit Cheval Bossu* – c. Alexei Ratmansky; *La Bayadère* – c. Marius Petipa (Vakhtang Chabukiani) – Ballet du Théâtre Mariinsky

9, 20. **VIII:** *Roméo et Juliette* – c. Leonid

Blanca Li: "Déesses et démons"
(ph. V. Pontet)



Hervé Moreau, Émilie Cozette, Fabien Revillon – Paris Opera Ballet:
"Un jour ou deux", c. Merce Cunningham (ph. J. Benhamou)

Lavrovsky – Ballet du Théâtre Mariinsky, int. Diana Vishneva, Vladimir Shklyarov

16, 22, 27. **VIII:** *Dance Open*, Saint-Pétersbourg: les meilleurs pas de deux

23, 29. **VIII:** *Gnosis* – c. Akram Khan – Akram Khan Company; *Twin Paradox* – c. Mathilde Monnier – Centre Chorégraphique National de Montpellier

30. **VIII:** *Anna Karenina* – c. Boris Eifman – Eifman Ballet; *Flammes de Paris* – c. Mikhail Messer – Ballet du Théâtre Mikhaïlovsky

Classica

www.mondoclassica.it

1, 3. **VII:** Co. Meredith Monk: *Education of the Girlchild*; Danza in scena: *Vita da spinazitt*

6, 15, 17. **VII:** *Alice's Adventures in Wonderland* – c. Christopher Wheeldon – The Royal Ballet, int. Lauren Cuthbertson

8, 10. **VII:** *Una serata con i Trocks* – Les Ballets Trockadéro de Montecarlo

13, 22, 24. **VII:** *The Ring* – c. F. Ruckert – Co. Felix Ruckert

20, 29, 31. **VII:** *Carmen* – c. Antonio Gades – Compañía Antonio Gades

27. **VII, 5, 7. VIII:** *I Rimasti* – c. Simona Bucci – Co. Simona Bucci

3, 12, 14. **VIII:** *Les Patineurs* – c. Frederick Ashton – The Royal Ballet, London

17, 28. **VIII:** *Combustioni* – c. Emanuela Tagliafia – Scuola di Teatro Paolo Grassi

10, 19, 21. **VIII:** *Pulcinella* – c. Heinz Spoerli – Ballett Basel

24. **VIII:** *Le Belle au bois dormant* – c. Marius Petipa, Yuri Grigorovich – Bolshoi Ballet, int. Svetlana Zakharova, David Hallberg

31. **VIII:** *Shéhérazade* – c. Alonzo King – Alonzo Kings Lines Ballet

Mezzo live HD

www.mezzo.tv

1. **VII:** *Les Racines* – c. Abou Lagraa – Cie La Baraka; *Deca Dance* – c. Ohad Naharin – Batsheva Dance Company

2, 3, 4, 7, 8, 16, 17, 21, 22. **VII:** *Le Petit Cheval Bossu* – c. Alexei Ratmansky; *La Bayadère* – c. Marius Petipa (Vakhtang Chabukiani) – Ballet du Théâtre Mariinsky

14, 15, 23, 24, 25, 28, 29. **VII:** *Roméo et Juliette* – c. Leonid Lavrovsky – Ballet du Théâtre Mariinsky, int. Diana Vishneva, Vladimir Shklyarov

31. **VII, 1, 4, 5, 13, 14, 15, 18, 19, 29. VIII:** *Un jour ou deux* – c. Merce Cunningham; *Siddharta* – c. Angelin Preljocaj – Ballet de l'Opéra de Paris

6, 7, 8, 11, 12, 20, 21, 22, 25, 26, 27. **VIII:**



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Tanzsommer

- ◆ Dogana
- 23, 24. **VI**: Hessische Staatsballett: *A Walk Above* – c. I. Galili; *Ssss....* – c. E. Clug; *Suite Suite Suite* – c. M. Goecke
- 26. **VI**: Co. “#fomo”
- 1-5. **VII**: Cie “Les 7 Doigts de la main”: *Cuisine et confessions*
- 7-10. **VII**: Co. “Djuki Mala”

Wien

- ◆ Volksoper
- 16, 21, 27. **VI**: *Marie-Antoinette* – c. P. de Bana – Wiener Staatsballett

ImPulsTanz: Simone Augterlony, Antonija Livingstone, Hahn Rowe: “Supernatural” (ph. J. León)



- ImPulsTanz
- ◆ Schauspielhaus
- 18, 20. **VII**: Bryana Fritz, Christoffer Forbes Schieche: *Sixteen Candles*
- 22, 24. **VII**: Thiago Granato: *Treasured in the Dark*
- 26, 28. **VII**: Sonja Jokiniemi: *HMM*
- 30. **VII**, 1. **VIII**: Will Rawls: *The Planet-Eaters: Seconds*
- 3, 5. **VIII**: Marco Berrettini, Marion Duval: *Claptrap*
- 7, 9. **VIII**: Valentina De Pianta Niculae: *M.E.L.T.*
- 10. **VIII**: Ivo Dimchev: *I-Cure*
- 11. **VIII**: Ivo Dimchev: *Songs from my Shows*
- 12. **VIII**: Pieter Ampe: *So You Can Feel*

- 14. **VIII**: Michikazu Matsune: *Goodbye*
- ◆ Kasino am Schwarzenbergplatz
- 16, 19. **VII**: Lea Moro: *(B)reaching Stillness*
- 21. **VII**: Ivo Dimchev: *Paris*
- 25, 27. **VII**: Berstad, Helgebostad, Wigdel: *Soil Girl*
- 29, 31. **VII**: Simone Augterlony, Antonija Livingstone, Hahn Rowe: *Supernatural*
- 2, 4. **VIII**: Linda Blomqvist: *Cosmos the Beach*
- 6. **VIII**: Marten Spangberg: *La Substance, but in English*
- 9, 11. **VIII**: Bojan Djordjev: *Future Read in Concrete and Stone*
- ◆ Leopold Museum
- 17. **VII**: “Dorothea von Hantelmann x Jérôme Bel”
- 19. **VII**-14. **VIII**: Ian Kaler: *Me Becoming Myself*, Ian Kaler, Anne Quirynen: *On Orientations | Shifting the Burden*
- 19, 21. **VII**: Michikazu Matsune: *Mattress Pieces*
- 20-14. **VII**: Tino Sehgal
- 23. **VII**: Berline De Bruyckere, Romeu Runa: *Sibylle*
- 23, 25, 26. **VII**: Georg Blaschke/ M.A.P. Vienna: *Fluid Theatre*
- 25, 26, 27, 28. **VII**: Holzinger, Large, Machaz, Riebeek, Scheiwiller: *Body+Freedom*
- 28. **VII**: Akemi Takeya: *Lemonism X Japonism &*

- Minimalism*
- 29, 31. **VII**: Magdalena Chowaniec: *What's in the Artist's Head*
- 1, 3, 5, 8. **VIII**: Trajal Harrell: *The Return of La Argentina*
- 4, 6. **VIII**: Cie Willy Dorner: *One*
- 14. **VIII**: Ivo Dimchev, Lea Petra: *Concert Improvisation and Book Presentation*
- ◆ Arsenal

ImPulsTanz: Cie Benoît Lachambre: “Lifeguard” (ph. V. Soucy)



calendar • affiche • cartellone • calendar • affiche

23. VII: Ray Chung, Andrew de Lotbinière Hardwood, Nita Little, Nancy Stark Smith, Mike Vargas: *Surfers of the Glebe*
 13. VIII: Biblioteca Do Corpo: *Black out* – c. I. Ivo
 ♦ Odeon
 15, 17, 18. VII: Cie Rosas: *Die Weise von Liebe und Tod des Cornets Christoph Rilke* – c. A.-T. De Keersmaeker
 20, 22. VII: Simon Mayer: *Songs of Sissy*
 23. VII: Clara Furey, Peter Jasko: *Untitled Tales*
 27, 29. VII: Holzinger, Lange, Machaz, Riebeek, Scheiwiller: *Jungle*
 1. VIII: P.A.R.T.S.: *Dawn*
 6, 8. VIII: Aline Landreau: *Vox*; Katerina Andreou: *A Kind of Fierce*
 10, 12. VIII: Dana Michel: *Mercurial George*
 ♦ Volkstheater
 14. VII: Cie Maguy Marin: *Bit*
 17, 18. VII: Ultima Vez: *In Spite of Wishing and Wanting* – c. W. Vandekeybus
 20, 22. VII: Israel Galván: *Fla.Co.Men*
 24, 26. VII: Cie Rosas: *Verklärte Nacht* – c. A. T. De Keersmaeker
 29, 31. VII: Sankai Juru: *Meguri* – c. U. Amagatsu
 2, 4. VIII: Ultima Vez: *Speak Low if You Speak Love* – c. W. Vandekeybus
 8, 10. VIII: Cie Marie Chouinard: *Hieronymus Bosch: The Garden of Earthly Delights*
 13. VIII: Needcompany: *The Blind Poet* – c. J. Lauwers
 ♦ Akademietheater
 21. VII: Xavier Le Roy: *Untitled*
 23. VII: Kaori Ito: *I Dance Because I Do Not Trust Words*
 27. VII: Ich Bin O.K. Dance Company: *Kein Stück Liebe*
 5, 7. VIII: Liquid Loft: *Candy's Camouflage* – c. C. Haring
 ♦ Mumok
 24, 26. VII, 3. VIII: Jule Flierl: *Operation Orpheus*
 27, 29. VII: Peter Stamer: *On Truth and Lie in an Extra-Moral Sense*
 28. VII: Peaches, Keith Hennessy: *Critical Joy*
 10, 12. VIII: Alice Chauchat: *Togethering, A Group Solo*

ImPulsTanz: Ismael Ivo,
 Dimos Goudaroulis:
 "Discordable"
 (ph. C. Akriviadis)



Ballett der Deutschen Oper am Rhein: "Esplanade", c. Paul Taylor
 (ph. G. Weigelt)

CZECH REPUBLIC

Prague

♦ Estate Theatre
 1, 2. VII: *Valmont* – c. L. Vaculík
 – Prague National Ballet

GERMANY

Berlin

♦ Schiller Theater
 23. VI: *White Darkness; Static Time* – c. N. Duato; *Click-Pause-Silence* – c. J. Kylián – Staatsballett Berlin
 ♦ Deutsche Oper
 21, 29. VI, 3, 5, 9. VII: *La Belle au bois dormant* – c. N. Duato – Staatsballett Berlin
 ♦ Komische Oper
 27. VI: *Vielfältigkeit – Formen von Stille und Leere* – c. N. Duato – Staatsballett Berlin

Duisburg

♦ Theater Duisburg

18, 25. VI, 1. VII: *Young Moves* – Ballett der Deutschen Oper am Rhein

Düsseldorf

♦ Opernhaus
 1, 4, 12. VI, 3, 7. VII: *Esplanade* – c. P. Taylor; *Tenebre* – c. H. Essakow; *Different Dialogues* – c. N. Christe – Ballett der Deutschen Oper am Rhein

Hamburg

♦ Staatsoper
 24, 27, 29, 30. IV, 9, 10. VII: *Matthäus-Passion* – c. J. Neumeier – Hamburg Ballet
 3, 5, 8. VII: *Turangalila* – c. J. Neumeier – Hamburg Ballet
 6. VII: *Peer Gynt* – c. J. Neumeier – Hamburg Ballet
 7. VII: *Winterreise* – c. J. Neumeier – Hamburg Ballet
 14. VII: *A Cinderella Story* – c. J. Neumeier – Hamburg Ballet
 15. VII: *Duse* – c. J. Neumeier – Hamburg Ballet
 16. VII: *Giselle* – c. J. Coralli, J.



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 – Hamburg Ballet
 17. VII: *Nijinsky Gala XLII*

Leipzig

♦ Oper
 2. VII: *Othello* – c. M. Schröder
 – Leipziger Ballett

München

♦ Nationaltheater
 27, 29. VI: *Für Die Kinder von gestern, heute und Morgen* – c. P. Bausch – Bayerisches Staatsballett

Stuttgart

♦ Opernhaus
 10, 15, 17, 19, 21, 23, 25, 26. VI, 2, 7. VII: *Salomé* – c. Demis Volpi – Stuttgart Ballet



Marc Jubete – Hamburg Ballet:
 "Matthäus-Passion", c. John Neumeier
 (ph. K. West)

16, 17. VII: "Next Generation" – Stuttgart Ballet

19. VII: *The Second Detail* – c. W. Forsythe; *Lucid Dream* – c. M. Goecke; *The Seventh Symphony* – c. U. Scholz – Stuttgart Ballet

20. VII: *Romeo and Juliet* – c. J. Cranko – Stuttgart Ballet

21. VII: *The Taming of the Shrew* – c. J. Cranko – Stuttgart Ballet

22. VII: *Onegin* – c. J. Cranko – Stuttgart Ballet

23. VII: John-Cranko Schule

24. VII: Stuttgart Ballet Gala
 ♦ Kammertheater

17, 18. VII: "Sketches" – Stuttgart Ballet

affiche • cartellone • calendar • affiche • cartellone



Jeffrey Van Sciver – Alonzo King Lines Ballet: "Writing Ground" (ph. M. Moritz)

SPAIN

Barcelona

Festival Grec
♦ Teatre Grec
8, 9. VII: Kibbutz Dance Company: *If at All* – c. R. Be'er
15, 16. VII: Alonzo King Lines Ballet: *Writing Ground; Biophony* – c. A. King
30. VII: Brincadeira + Brodas Bros: *BrincaBros*
♦ Teatre Lliure
8-10. VII: Cesc Gelabert: *Escrit en l'aire*
♦ Hiroshima
1-3. VII: Arcane Collective: *Return to Absence*
14, 16. VII: United Cowboys: *Appearance*
♦ Sala Apolo
6, 7. VII: Inés Boza: *Eden Club*
♦ Teatre Mercat de les flors
13, 14. VII: Stéphanie Fuster: *Questcequetudeviens??* – c. A. Bory
21, 22. VII: Cia. Mar Gómez: *Así en la tierra como en el cielo*
26, 27. VII: Companya Roberto G. Alonso: *La fragilitat dels verbs transitius*
30, 31. VII: Sebastián García Ferro: +45
♦ Plaça de Margarida Xirgu

21, 22. VII: Cia. Vero Cendoya: *La partida*
♦ Graner
27-29. VII: Eulàlia Bergadà Serra: *Gold Dust Rush*
♦ La Caldera
28, 30. VII: Alberto Velasco: *Dance to death*

Granada

Festival Internacional de Música y Danza de Granada
♦ Teatro del Generalife
18. VI: Compañía Nacional de Danza: *Don Quichotte* – c. J. C. Martínez
20. VI: Compañía Nacional de Danza: *Homenaje a Maya Plisetskaya*
25. VI: Bolshoi Ballet, Moscow: *Apollo* – c. G. Balanchine; *Classical Symphony* – c. Y. Possokhov; *Petrushka* (solo); *Le Spectre de la Rose* – c. M. Fokine; *Le Tricorne* (Farruca) – c. L. Massine; *L'Après-Midi d'un Faune* (solo) – c. V. Nijinsky
27. VI: Bolshoi Ballet, Moscow: *Le Pavillon d'Armide* (duo); *Shéhérazade* (duo); *La mort du cygne*; *Les Sylphides* – c. M. Fokine; *Pas de deux "Cygne Noir"*

30. VI: Eva Yerbabuena: *Aparencias*
7. VII: Prague National Ballet Theatre: *Le Lac des cygnes*

Madrid

♦ Teatro Real
22-25. VII: Compañía Nacional de Danza: *Anhelos y Tormentos* – c. D. Kirilov; *Suite n. 2, op. 17, III: Romance* – c. U. Scholz; *In the Night* – c. J. Robbins; *Raymonda Divertimento* – c. J. C. Martínez
♦ El Escorial



Festival Internacional de Música y Danza de Granada: Elisa Badenes, Esteban Berlanga – Compañía Nacional de Danza: "Don Quixote", c. José Carlos Martínez (ph. J. Vallinas)

15. VII: *In the Night* – c. J. Robbins; *Anhelos y Tormentos* – c. D. Kirilov; *Don Quichotte Suite* – c. J.-C. Martínez – Compañía Nacional de Danza

Peralada

Festival Castell Peralada
♦ Auditorium Jardines del Castillo
16. VII: Ailey II: *In & Out* – c. J. Emile; *Gêmeos* – c. J. Roberts; *Something Tangible* – c. R. Mercer; *Revelations* – c. A. Ailey
29. VII: Roberto Bolle and Friends

FRANCE

Paris

♦ Opéra Garnier
21, 22, 23, 24, 25. VI: English National Ballet: *Le Corsaire* – c. A.-M. Holmes – Ballet de

l'Opéra de Paris
4, 5, 6, , 7, 8, 9, 11, 12, 13, 15, 16. VII: *Approximate Sonata*; création; *Of Any If And* – c. W. Forsythe – Ballet de l'Opéra de Paris

♦ Opéra Bastille
2, 3, 5, 6, 8, 11, 15. VII: création – c. J. Peck; *Brahms-Schönberg Quartet* – c. G. Balanchine – Ballet de l'Opéra de Paris
Les Étés de la Danse

♦ Théâtre du Châtelet
28, 29. VI, 2, 8, VII: New York City Ballet: *Apollo; The Four Temperaments; Duo Concertant; Symphony in Three Movements* – c. G. Balanchine
30. VI: New York City Ballet: *Mozartiana; Tschaikovsky Pas de Deux; Walpurgisnacht Ballet; Symphony in C* – c. G. Balanchine

1, 2, 5, 13. VII: New York City Ballet: *Serenade; Mozartiana; Tschaikovsky Piano Concerto No. 2* – c. G. Balanchine

4, 6, 9. VII: New York City Ballet: *Western Symphony; Tarantella* – c. G. Balanchine; *The Infernal Machine* – c. P. Martins; *Barber Violin Concerto* – c. P. Martins; *West Side Story Suite* – c. J. Robbins

7, 11, 15, 16. VII: New York City Ballet: *Estancia* – c. C. Wheeldon; *Pictures at an Exhibition* – c. A. Ratmansky; *Everywhere We Go* – c. J. Peck
12, 14, 16. VII: New York City Ballet: *Walpurgisnacht Ballet; Sonatine; La Valse; Symphony in C* – c. G. Balanchine
♦ Théâtre de la Ville

Ballet de Marseille: "Boléro", c. Emio Greco (ph. J.-C. Verchere)



calendar • affiche • cartellone • calendar • affiche



Marie-Claude Pietragalla, Julien Derouault: "Je te rencontre par hasard"

23. VI-2. VII: Sankai Juku: *Meguri* – c. U. Amagatsu
♦ Théâtre Chaillot (Salle Jean Vilar)
9-11. VI: Korea National Contemporary Dance

Razak, Pierre Cartonnet: *Bataille*

- ♦ Parc de Bercy Village
- 27. VII-1. VIII: Pierre Rigal, Hassan Razak, Pierre Cartonnet: *Bataille*

5, 6. VIII: Brigel Gjoka, Riley Watts: DUO2015 – c. W. Forsythe

Avignon

Festival d'Avignon

- ♦ Chapelle des Pénitents Blancs
- 7-9. VII: Cie Thierry Thieû Niang: *Au cœur*
- ♦ Cour du Lycée Saint-Joseph
- 17, 18, 19, 20, 22, 23. VII: Cie Marie Chouinard: *Soft virtuosity, still humid, on the edge*
- ♦ Cloître des Carmes
- 9-12. VII: Cie Trajel Harrell: *Caen Amour*
- ♦ Chartreuse de Villeneuve lez Avignon
- 15-17. VII: Cie Thierry Thieû Niang: *Au cœur*
- ♦ Collection Lambert
- 21-23. VII: Cie Thierry Thieû Niang: *Au cœur*
- ♦ Cloître des Célestins
- 16-18. VII: Ali Chahrour: *Fatmeh*
- 21-23. VII: Ali Chahrour: *Leïla se meurt*

30. VI, 1. VII: *Le Messie* – c. M. Wainrot – Ballet de l'Opéra de Bordeaux

Cannes

♦ Palais des Festivals

- 31. VII: Prix BALLET2000
- L'Été à Cannes – Festival de l'Art Russe
- ♦ Théâtre Debussy
- 23. VIII: Ballet Folklorique de Khakassie
- 27. VIII: École Chorégraphique Lavrovsky de Moscou

Carcassonne

Festival de Carcassonne

- ♦ Théâtre Jean-Deschamps
- 11. VII: Ballet Nacional de España: *Ritmos* – c. A. Lorca; *Solea del mantón* – c. B. del Rey; *Bolero* – c. R. Alguilar; *Alento* – c. A. Najarro
- 13. VII: Marie-Claude Pietragalla, Julien Derouault: *Je te rencontre par hasard*
- ♦ Château Comtal
- 10. VII: "Nuit de la jeune chorégraphie"

Marseille



Festival de Carcassonne: Ballet Nacional de España: "Ritmos", c. Alberto Lorca (ph. J. Vallinas)

Company: *AlreadyNotYet* – c. A. Ahn

16-24. VI: Korea National Contemporary Dance Company: *Shiganè naï* – c. J. Montalvo

Paris Quartier d'été

♦ Centre Culturel Irlandais

18-23. VII: Joseph Nadji, Dominique Mercy: *Petit Psaume du matin*

♦ Carreau du temple

22-24. VII: Eun-Me Ahn & Company: *Let me change your name; We are Korean, Honey!*

♦ Musée National Picasso-Paris
28. VII: Pierre Rigal, Hassan

♦ Gymnase Paul Giéra

18, 29, 20, 21, 23, 24. VII: Lisbeth Gruwez: *We're pretty fuckin' far from okay*

♦ Cour du Palais des Papes
20-23. VII: Eastman: *Babel 7.16* – c. S. L. Cherkaoui, D. Jalet

Bastia

♦ Théâtre Municipal

19. VII: Ballet Preljocaj: *Spectral Evidence; La Stravaganza* – c. A. Preljocaj

Bordeaux

♦ Grand-Théâtre

19, 20, 22, 23, 24, 27, 28, 29,

Paris Quartier d'Été: Eun-Me Ahn & Company: "Let Me Change Your Name" (ph. J. Perez)



affiche • cartellone • calendar • affiche • cartellone



Vaison Danses: *Enclave Español*: "En plata", c. Antonio Pérez, David Sánchez

Rosalba Torres Guerrero, Hildegard De Vuyst: *Badke*
 ♦ Théâtre Joliette-Minoterie
 1-3. **VII**: Valda Setterfield, Gus Solomons Jr.: *Monument 0.1* – c. E. Salamon
 6. **VII**: Lisbeth Gruwez: *Lisbeth Gruwez dances Bob Dylan*
 ♦ La Criée
 5, 6. **VII**: Jérôme Bel: *Gala*
 9, 10. **VII**: Mélanie Lomoff: *Three Studies of Flesh (for a Female)*
 9, 10. **VII**: Cie Mau: *Stones in her Mouth* – c. L. Ponifasio
 16, 17. **VII**: Marlene Monteiro Freitas: *Guintche*
 16, 17. **VII**: Ballets C. de la B.: *Coup fatal* – c. A. Platel

Montpellier

MontpellierDanse
 ♦ Odysseum
 23-27. **VI**: Cie Le Patin Libre: *Vertical Influences*
 ♦ Théâtre La Vignette
 4, 5. **VII**: Cie Oumaima Manai: *Time out / Temps Mort*
 ♦ Théâtre de Grammont
 25-27. **VI**: "Passion(s)"
 30. **VI**-2. **VII**: Cie Robyn Orlin: *And so you see...*
 ♦ Studio Bagouet/Agora
 23, 25. **VI**: Cie Nacera Belaza: *Sur le fil*
 27, 28. **VI**: Danya Hammoud: *Il y a longtemps...*
 1, 2. **VII**: Radhouane El Meddeb: *À mon père, une dernière danse et un dernier baiser*
 5, 6. **VII**: Compagnie Selon l'Heure: *Man Anam...* – c. A. Moini
 8, 9. **VII**: Anania Danses / Taoufiq Izzeidiou: *En alerte*
 ♦ Opéra Berlioz
 23, 24. **VI**: Dresden Frankfurt Dance Company: *The Primate Trilogy* – c. J. Godani

- ♦ Théâtre de l'Agora
 25, 26. **VI**: Emanuel Gat Dance: *Sunny* – c. E. Gat
 29, 30. **VI**: Cullberg Ballet: *Figure a Sea* – c. D. Hay
 6-8. **VII**: Pierre Rigal: *Même*
 ♦ Sur les places de Montpellier et de la Métropole
 3-9. **VII**: Groupe de danseurs de la région: *Le Rouge et la Noir* – c. E. Gat

Uzès

- ♦ Jardin de l'Évêché
 10. **VI**: Marion Muzac: *Ladies First*
 11. **VI**: Aude Lachaise: *En Souvenir de l'Indien*
 12. **VI**: Arnaud Saury: *En dépit de la distance qui nous sépare*
 16. **VI**: Cie David Wampach: *Sacre*
 17. **VI**: Marlene Monteiro Freitas: *Jaguar*
 18. **VI**: Emmanuel Eggermont: *Strange Fruit*
 ♦ Salle de l'ancien Évêché
 12. **VI**: Nadia Beugré: *Quartiers libres*
 16. **VI**: Magali Milian, Romuald Luydin: *B&B*
 17. **VI**: Mickaël Phelippeau: *Llámame Lola*
 ♦ Salle de l'ancien Évêché



Vaison Danses: *Ballet Biarritz*: "Cendrillon", c. Thierry Malandain (ph. O. Houeix)

- Hearts and Arrows* – c. B. Millepied; *Quintett* – c. W. Forsythe; *Harbor Me* – c. S. L. Cherkaoui

- 18. **VI**: Karl Van Welden: *Mars II*
 ♦ Parc du Château
 10. **VI**: Collectif Mobile Casabah
 ♦ Belvédère
 11. **VI**: Atlas/étude #1

Vaison La Romaine

- Vaison Danses
 ♦ Théâtre antique
 4. **VII**: Ballet Junior du CNRR Toulon
 12. **VII**: Alonzo King's Lines Ballet: *Shostakovich; Writing Ground*
 18. **VII**: L.A. Dance Project: *Hearts & Arrows* – c. B. Millepied; *Murder Ballades* – c. J. Peck; *Quintett* – c. W. Forsythe
 20. **VII**: Enclave Español: *En plata* – c. A. Pérez, D. Sánchez
 23, 24. **VII**: Ballet Preljocaj: "Les duos mythiques" – c. A. Preljocaj
 28, 29. **VII**: Ballet Biarritz:



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Edinburgh International Festival: Scottish Ballet: "Emergence", c. Crystal Pite (ph. A. Sterling)

Cendrillon – c. T. Malandain

Versailles

◆ Château de Versailles
15-17. VI: Ballet Preljocaj:
Blanche Neige – c. A. Preljocaj

GREAT BRITAIN

Edinburgh

Edinburgh International Festival
◆ Festival Theatre
12, 14. VIII: Natalia Osipova
18-20. VIII: Scottish Ballet:
Emergence – c. C. Pite; MC 14/
12 (*Ceci est mon corps*) – c. A.
Preljocaj

◆ The Edinburgh Playhouse
8, 9. VIII: The Holy Body Tattoo:
Monumental – c. D. Gingras,
N. Gagnon
◆ Edinburgh International
Conference Centre
13, 14. VIII: Co. Akram Khan:
Chotto Desh – c. A. Khan
28, 29. VIII: Kabinet K: *Raw* –
c. J. Laureyns, K. Manshoven

London

◆ Royal Opera House
25-28. VII: Bolshoi Ballet: *Don Quichotte* – c. A. Fadeyechev
29, 30. VII, 1, 2, 8, 9, 10. VIII:
Bolshoi Ballet: *Le Lac des cygnes* –
c. Y. Grigorovich
3, 4. VIII: Bolshoi Ballet: *The
Taming of the Shrew* – c. J.-C.
Maillot
5, 6. VIII: Bolshoi Ballet:
Flammes de Paris – c. A.
Ratmansky
11, 12, 13. VIII: Bolshoi Ballet:
Le Corsaire – c. A. Ratmansky

◆ Sadler's Wells Theatre
24, 25. VI: LA Dance Project:
Gems Trilogy; Hearts & Arrows –
c. B. Millepied; *Harbor Me* –
c. S. Larbi Cherkaoui
29. VI-3. VII: Natalia Osipova
6-8. VII: Hofesh Shechter
Company: *Barbarians*
12-16. VII: Paco Peña Flamenco
Dance Company: *Patrias*
◆ Coliseum
13-16. VII: The Australian Ballet:
Swan Lake – c. G. Murphy
20-23. VII: The Australian Ballet:
Cinderella – c. A. Ratmansky

GREECE

Athens

◆ Peiraios 260
20, 21. VI: Alessandro
Sciarroni: *Untitled_I will be there
when you die*
22, 23. VI: Co. Jan Martens: *The*

Montpellier Danse: Cullberg Ballet: "Figure a Sea", c. Deborah Hay
(ph. U. Jörén)



Dog Days Are Over
2-3. VII: Georgia Vardarou: *New
Narratives*

4, 5. VII: Sophia Mavragani: *The
Swell Season*
8, 9. VII: YELP danceco, Mariella
Nestora: *It's only this, nothing
else, only this*
12, 13. VII: Ermira Goro: *After
Party*

21, 22. VII: Lia Tsolaki: *Flux*
23, 24. VII: Michèle Anne De Mey,
Jaco Van Dormael – Collectif
Kiss & Cry: *Cold Blood*
30, 31. VII: Aria
Boumbaki, Pauline Brun, Noga
Golan, Calixto Neto: *and we are
not at the same place*; Katerina
Andreou: *A Kind of Fierce*

ITALY

Acqui Terme

AcquiDanza
◆ Teatro Verdi
3. VII: Thedancecompany
8. VII: Compagnia Beatrice
Belluschi: "G&G – omaggio a
George Gershine e George
Balanchine" – c. B. Belluschi
10. VII: "Vivere di danza-inter-
preti e coreografi a confronto"
15. VII: Premio AcquiDanza; JAS
Art Ballet: *Il mantello di pelle di
drago* – c. M. Volpini
17. VII: Balletto Teatro di Tori-
no: *Maestoso; Aliento del alma* –
c. M. de Alteriis; *Fragile* – c. I.
Galili
19. VII: Artemis Danza: *Tosca
X* – c. M. Casadei
22. VII: Egribiancodanza: *Orlan-
do* – c. R. Bianco
2. VIII: Flamenco Libre: *Sevilla
flamenco sextet*

◆ Tagliolo Monferrato (Asti) –
Castello
3. VIII: Flamenco Libre: *Sevilla
flamenco sextet*

Alessandria

◆ La Cittadella
28. VII: Buenos Aires Tango:
Tango Historias de Amor

Bassano del Grappa

OperaEstate Festival
◆ Piazza della Libertà
22-24. VII: Sharon Fridman: *In
Memoriam*
◆ Centro Storico
20. VII: No Limita-c-tions, Dance
Well: "Dance Raids"
◆ Le Bolle di Nardini
28-30. VII: Cie Ivan Pérez Áviles:



Amber Scott, Adam Bull –
Australian Ballet: "Swan Lake",
c. Graeme Murphy
(ph. J. Busby)

"Progetto Bolle"

◆ Teatro al Castello "Tito Gobbi"
26. VII: Balletto di Roma: *Giselle* –
c. I. Serussi, C. Haring
14. VIII: Cie Marie Chouinard:
*Jérôme Bosch: Le Jardin des
délices*
23. VIII: Cullberg Ballet: *Figure
a Sea* – c. D. Hay
◆ Montorso/Villa da Porto
14. VII: Silvia Gribaudi, Matteo
Maffesanti, Giorgia Nardin:
"Dance in Villa"
◆ Santorso/Parco di Villa Rossi
17. VII: Daniele Ninarello, Dan
Kinzelman, No Limita-c-tions,
Dance Well: "Un'altra bellezza"

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*Claudia Marsicano: "Rosa",
c. Silvia Gribaudi*

- ♦ Cittadella/Palazzo Pretorio
- 24. **VIII:** Francesca Foscarini: *Good Lack*
- ♦ Val di Sella/Borgo Valsugana
- 15, 16. **VIII:** Compañía Sharon Fridman: *All Ways*
- ♦ Ciclopista del Brenta/Borsò del Grappa
- 4. **IX:** No Limita-c-tions, Dance Well: *Cycling Dance*

Bergamo

- Festival Danza Estate
- ♦ Teatro Sociale
 - 9. **VI:** Balletto Civile: *Ruggito* – c. M. Lucenti
 - 22. **VI:** D.R.O.N.E. Dance Company: *D.R.O.N.E.* – c. G. Lucca; *Danzarea*. Comp: *Gaetano 54* – c. C. Rota
 - 26. **VI:** Imperfect Dancers: *Maddama Butterfly's Son* – c. W. Matteini
 - ♦ Cineteatro Brancaleone
 - 12. **VI:** Allegra Brigata Cinematica: *Blackout* – c. S. Marossi
 - ♦ Piazza Italia
 - 9. **VII:** Zerogrammi: *Fuori gioco* – c. E. Sciannamea

Bolzano

- BolzanoDanza
- ♦ Teatro Comunale
 - 18. **VII:** Alonso King Lines Ballet: *Biophony; Writing Ground* – c. A. King
 - 20. **VII:** Helena Waldmann: *Made in Bangladesh*
 - 22. **VII:** Balletto di Roma: *Home Alone* – c. A. Sciarrone
 - 25. **VII:** Emanuel Gat Dance:

- Sacre; Gold* – c. E. Gat
27. **VII:** Gauthier Dance: *Nijinsky* – c. M. Goecke
30. **VII:** Cie Eco: *Catania Cata-nia* – c. E. Calcagno
- ♦ Teatro Studio
19. **VII:** Aakash Odedra: *Inked* – c. D. Jalet; *Murmur* – c. A. Odedra
20. **VII:** Anticorpi eXpLo: *Francesca Penzo, Tamar Grosz: Why are we so f***ing dramatic?*
22. **VII:** Lali Ayguadé: *Kokoro*
26. **VII:** Centre Chorégraphique National de Grenoble: *Tordre* – c. R. Ouramdané
27. **VII:** Anticorpi eXpLo: *Clau-dia Catarzi: 40.000 centimetri quadrati*
29. **VII:** Cie Heddy Maalem: *Toujours sur cette mer sauvage; Nigra sum, Pulchra es*
- ♦ Parco dei Cappuccini
25. **VII:** Anticorpi eXpLo: Gabrie-le Valerio: *Triptych*

Cividale del Friuli

- Mittelfest
- ♦ nelle vie di Cividale
 - 19. **VII:** "Danza nelle vetrine"
 - ♦ Parco del Convitto Nazionale
 - 23. **VII:** Areaarea: *Le Quattro stagioni* – c. R. Cocconi, M. Bevilacqua

Civitanova Marche

- Civitanova Danza
- ♦ Teatro Rossini
 - 16. **VII:** Balletto di Roma: *Giselle* – c. I. Serussi, C. Haring
 - 6. **VIII:** Compagnia Blucinque: *WE273'*
 - ♦ Teatro Cecchetti
 - 16. **VII:** Civitanova Casa della Danza: *Delle ultime visioni cutanee*; Nicola Galli: *Mars*
 - 6. **VIII:** Silvia Gribaudi: *Rosa*
 - ♦ Teatro Annibal Caro

Bolzano Danza: Emanuel Gat Dance: "Gold", c. Emanuel Gat



9. **VII:** Alessandro Sciarroni: *Joseph_Kids*

16. **VII:** Fattoria Vittadini: *Can-tiere aperto per odio* – c. D. Abreu

6. **VIII:** Cristiana Morganti: cre-azione

- ♦ Palasport Eurosuole Forum
24. **VII:** DCE Dance: *Carmen* – c. A. Amadio

Como

- Festival Como Città della Mu-sica

- ♦ Teatro Sociale
10. **VII:** DCE Dance: *Carmen* – c. A. Amadio



*Estate Fiesolana: Balletto di Toscana: "Romeo and Juliet",
c. Davide Bombana (ph. L. Angelucci)*

16. **VII:** Evolution Dance Theatre: *Black and Light* – c. A. Heinl

Fiesole

- Estate Fiesolana
- ♦ Teatro Romano
 - 4. **VII:** Junior Balletto di Tosca-na: *Romeo e Giulietta* – c. D. Bombana

5. **VII:** Opus Ballet: *Othello* – c. A. Benedetti

8. **VII:** Serata di gala

9. **VII:** Sankai Juku: *Utsushi* – c. U. Amagatsu

Firenze

- Florence Dance Festival

- ♦ Teatro Verdi
21. **VI:** Twyla Tharp Dance: *Country Dances; Brahms Paganini; Beethoven Opus 130* – c. T. Tharp

- ♦ Museo Nazionale del Bargello

5. **VII:** Balletto di Roma: *Romeo e Giulietta* – c. F. Veratti

15. **VII:** New York's Joffrey Ballet

- Concert Group: *American Dance Now!* – c. G. Arpino, A. Guzman, D. Rhoden

16. **VII:** Artemis Monica Casadei: *Traviata* – c. M. Casadei

18. **VII:** ImPerfect Dancers Company: *In-Faust; Madama Butterfly; Anne Frank* – c. W. Matteini

21. **VII:** Balletto Teatro di Tori-no: *CHOPinLOVE* – c. M. De Alteriis, I. Galili

23. **VII:** Toscana Dance Hub

24. **VII:** Kinesis Danza
27. **VII:** Urban Contamination: *Mystes* – c. G. Nieddu; *Antitesi* – c. A. Benedetti

Gardone Riviera

- ♦ Anfiteatro del Vittoriale

23. **VII:** Gala con i solisti del Teatro dell'Opera di Roma

Genova

- ♦ Teatro Carlo Felice

3. **VII:** Svetlana Zakharova: *Francesca da Rimini* – c. Y. Possokhov; *The Rain Before it*

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Falls – c. P. De Bana; Strokes Through the Tails – c. M. Donlon
14, 15. VII: Roberto Bolle and Friends

Marina di Pietrasanta
 ♦ Teatro La Versiliana (Festival La Versiliana)
21, 22. VII: Roberto Bolle and Friends

Milano
 ♦ Teatro alla Scala
30. VI, 4, 6, 7, 11, 12, 13, 14, 15. VII: *Il lago dei cigni* – c. M. Petipa, L. Ivanov (A. Ratmansky)
 – Balletto del Teatro alla Scala
 ♦ Teatro Strehler
14-17. VI: Aterballetto: *L'eco dell'acqua* – c. P. Kratz; *Lost Shadows* – c. E. Scigliano; *Bliss* – c. J. Inger
24-26. VI: Aterballetto: *14'20"* – c. J. Kylian; *Upper East Side* – c. M. Di Stefano; *LEGO* – c. G. Spota

Napoli
 ♦ Teatro di San Carlo
21, 22, 23, 24, 25, 26, 28. VI: *Romeo e Giulietta* – c. L. Lavrovsky – Balletto del Teatro San Carlo di Napoli
 Napoli Teatro Festival Italia
 ♦ Teatro Politeama
10, 11. VII: Balletto del Teatro San Carlo di Napoli, Svetlana Zakharova: *Carmen Suite* – c. A. Alonso

Nepi
 ♦ Castello “Forte dei Borgia”
22-25. VI: “Festival Internazionale della danza e delle danze”

Parma
 Parma Estate
 ♦ Cortile della Pilotta
21, 22. VI: Béjart Ballet Lausanne: *Suite barocca; Étude pour une dame aux camélias; Bakhti III; Boléro* – c. M. Béjart; *Impromptu* – c. G. Roman

Ravello
 Ravello Festival
 ♦ Belvedere di Villa Rufolo
31. VII: Compagnia Virgilio Sieni: *Di fronte agli occhi degli altri; La mer* – c. V. Sieni
2. VIII: Balletto Civile: *Killing Desdemona* – c. M. Lucenti
6. VIII: Danzatori di Ailey II, Armitage Gone! Dance, New York City Ballet: “American Dream” – c. K. Armitage

20. VIII: Gala: “Cubanía en el Ballet”

Ravenna

Ravenna Festival
 ♦ Palazzo Mauro De André
14. VI: Sankai Juku: *Utsushi* – c. A. Ushio
24. VI: Twyla Tharp Dance: *Country Dances; Brahms Paganini; Beethoven Opus 130; Sinatra Suite* – c. T. Tharp
30. VI: Svetlana Zakharova, Mikhail Lobukhin, Denis Rodkin: *Francesca da Rimini* – c. Y. Possokhov; *The Rain Before it Falls* – c. P. De Bana; *Strokes Through the Tails* – c. M. Donlon
6. VII: Batsheva Dance Company: *Last Work* – c. O. Naharin
9. VII: Alonzo King Lines Ballet: *Writing Ground; Shostakovich* – c. A. King

Roma

♦ Terme di Caracalla
22, 24, 26. VI: Balletto dell’Opera di Roma: Serata Nureyev: *Raymonda* (III atto); *Il lago dei cigni* (Polonaise, Cigno Nero); *La Bayadère* (III atto)
25, 26. VII: Roberto Bolle and Friends
 ♦ Auditorium – Parco della Musica
26. VI: Twyla Tharp Dance: *Country Dances; Brahms Paganini; Beethoven Opus 130* – c. T. Tharp

Sansepolcro

Festival Kilowatt
 ♦ Piazza Garibaldi
15. VII: HURyCAN: *Je te haime*
23. VII: Los Innato: *No/Nato*
 ♦ Teatro alla Misericordia

16. VII: Giorgia Nardin: *Season*

19. VII: Nicola Galli: *Venus; Mars*
20. VII: Ilenia Romano: *One Woman Cliché Show*

21. VII: Compagnia Dionisi/Renata Ciaravino: *Idiota*
22. VII: Korper: *Aestethica – esercizio 1; Dehors/Audela: Perfetto indefinito*
 ♦ Auditorium Santa Chiara
17. VII: Salvo Lombardo: *Casual bystanders*
18. VII: Tommaso Monza/Natiscalzi: *Sketches of Freedom*
 ♦ Piazza Torre di Berta
19. VII: Giovanni Leonardiuzzi: *Ci sono cose che vorrei davvero dirti*
22. VII: Glen Caci: *Tutorial*

Spoletó

Festival dei Due Mondi di Spoleto
 ♦ Teatro Romano
24. VI: DCE Dance: *Carmen* – c. A. Amadio
1-3. VII: Batsheva Dance Company: *DecaDance Spoleto* – c. O. Naharin
7-9. VII: Balletto dell’Opera di Praga: *Romeo e Giulietta* – c. Y. Vámos
 ♦ Piazza del Duomo
13. VII: Roberto Bolle and Friends

Torino

Teatro a Corte
 ♦ Palazzo Madama
7-10. VII: Paolo Mohovich: *Picasso Parade*
 ♦ Parco della Tesoreria
8, 9. VII: Willi Dorner: *Bodies in Urban Spaces*
 ♦ Venaria – Reggia di Venaria
8, 9, 10, 15, 16, 17, 18. VII: Ambra



Svetlana Zakharova – Ballet of the San Carlo Theatre, Naples: “Carmen Suite”, c. Alberto Alonso (ph. P. Abbondanza)

Senatore: *Promenade au Château*

♦ Agliè – Castello di Agliè
10. VII: Inés Boza, Roser Lopez Espinoza, Andrea Costanzo Martini: *RE-al Dances*
 ♦ Rivoli – Castello di Rivoli
15. VII: Compagnia Adrien M & Claire B: *Hakanaï; Billy Cowie: Under Flat Sky*
16. VII: Vero Cendoya: *La Partida*; Co. Reckless Sleepers: *A String Section*

Venezia

Biennale Danza
 ♦ Teatrino Palazzo Grassi – Auditorium
23, 24. VI: Francesca Foscarini: *Back Pack*
 ♦ Teatro alle Tese
17. VI: Emanuel Gat Dance: *Sunny*
22. VI: Rosas: *Vortex Temporum* – c. A. T. De Keersmaeker
25. VI: Trisha Brown Dance Company: *Planes; Opal Loop; Locus; For M.G.: The Movie*
 ♦ Tese dei Soppalchi – Arsenale
17. VI: Cie Nacera Belaza: *Sur le fil*
18. VI: Isabelle Schad, Laurent Goldring: *DER BAU*
22. VI: Yasmine Hugonnet: *La*



affiche • cartellone • calendar • affiche • cartellone



Mariinsky Ballet, St. Petersburg: "Chopiniana", c. Michel Fokine (ph. V. Baranovsky)

Ronde/Quatuor

24. VI: Co. Adriana Borriello: *Col corpo capisco*

25. VI: Annamaria Ajmone: *Tiny Extended*

♦ Teatro Piccolo Arsenale
18. VI: Cie Maguy Marin: *Duo d'Eden*

23. VI: Hiatus: *DBDDDB* – c. D. Linehan

25. VI: Zoo: *Inaudible* – c. T. Hauert

♦ Sale d'Armi – Arsenale

21. VI: Camilla Monga: *13 Objects*; Albert Quesada, Zoltán Vakulya: *Onetwothreeonetwo*

22. VI: Lara Russo: *Ra-Me*

23. VI: Gabriel Schenker: *Pulse Constellations*

24. VI: Marina Giovannini: *Duetto nero*

♦ Teatro La Fenice (Sale Apollinee)

17, 18. VI: Daniele Ninarello: *Kudokusenale*

♦ Cenacolo Palladiano

18. VI: Shobana Jeyasingh Dance: *Outlander*

Verona

♦ Arena

18. VII: Roberto Bolle and Friends

Estate Teatrale Veronese

♦ Teatro Romano

25. VII-6. VIII: Momix: *Opus Cactus* – c. M. Pendleton

19, 20. VIII: Ballet du Grand Théâtre de Genève: *Roméo et Juliette* – c. J. Bouvier

♦ Cortile Mercato Vecchio

1, 2. VII: Ersilia Danza: *La stessa sostanza dei sogni* – c. L. Corradi

9. VII: Co. Simona Bucci: *Enter Lady McBeth* – c. S. Bucci

17. VII: Co. Fabula Saltica: *A cuore aperto* – c. C. Ronda

30. VII: Balletto di Sardegna: *La Tempesta* – c. C. Genta

MONACO

Monte-Carlo

♦ Opéra Garnier

30. VI-3. VII: Mikhail Baryshnikov: *Letter to a man*

21-24. VII: *L'Enfant et les Sortilèges* – c. J. Verbrugge; *Le Baiser de la Fée* – c. V. Varnava

– Les Ballets de Monte-Carlo

28-30. VII: *Roméo et Juliette* – c. J.-C. Maillet – Les Ballets de Monte-Carlo

RUSSIA

St. Petersburg

Stars of the White Nights

♦ Mariinsky Teatr

22. VI, 8. VII: *Chopiniana; Le Spectre de la Rose; La Mort du cygne; Shéhérazade* – c. M.

Fokine – Mariinsky Ballet

29. VI, 23, 24. VII: *Le Lac des cygnes* – c. M. Petipa, L. Ivanov (K. Sergeyev) – Mariinsky Ballet

2. VII: *La Sylphide* – c. A. Bournonville – Mariinsky Ballet

3. VII: Evening with Ulyana Lopatkina

5, 6. VII: *Raymonda* – c. M. Petipa – Mariinsky Ballet

16. VII: *Marguerite and Armand* – c. F. Ashton; *Chopiniana* – c. M. Fokine; *In the Night* – c. J. Robbins – Mariinsky Ballet

♦ Mariinsky Theatre II

15, 16, 17. VI: *The Bronze Horseman* – c. Y. Smekalov –

Mariinsky Ballet

19. VI: *Symphony in Three Movements* – c. R. Poklitaru; *Sacre* – c. S. Waltz – Mariinsky Ballet

20. VI: An Evening of Contemporary Choreography

26, 27. VI: *Anna Karenina* – c.

A. Ratmansky – Mariinsky Ballet

30. VI: *The Little Humpedback Horse* – c. A. Ratmansky – Mariinsky Ballet

4. VII: *Prodigal Son* – c. G. Balanchine; *Russian Ouverture* – c. M. Petrov; *Violin Concerto no. 2* – c. A. Pimov – Mariinsky Ballet

14. VII: *La Belle au bois dormant* – c. M. Petipa – Mariinsky Ballet

20. VII: *Symphony in C* – G.

Balanchine; *Symphony in Three Movements* – c. R. Poklitaru – Mariinsky Ballet

25. VII: *Jewels* – c. G. Balanchine – Mariinsky Ballet

Svetlana Bednenko, Ivan Zaitsev – Mariinsky Ballet,
St. Petersburg: "La Bayadère"



♦ Mikhailovsky Theatre

11, 12. VI, 12, 13, 14, 15. VII: *Don Quichotte* – c. M. Petipa, A. Gorsky – Mikhailovsky Ballet

21, 22, 23, 24. VI, 5, 6, 7, 9. VII: *La Belle au bois dormant* – c.

N. Duato – Mikhailovsky Ballet

27, 28, 29. VI, 25, 26, 27, 28, 29.

VII: *Le Lac des cygnes* – c. M. Petipa, L. Ivanov (A. Gorsky, A. Messerer) – Mikhailovsky Ballet

1, 2. VII: *La Bayadère* – c. M. Petipa – Mikhailovsky Ballet

18, 19, 20. VII: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa – Mikhailovsky Ballet

22, 23. VII: *Laurencia* – c. V. Chabukiani – Mikhailovsky Ballet

1, 3, 4, 5, 6, 7, 9, 10, 12, 25, 26,

27, 28. VIII: St. Petersburg Tchaikovsky Ballet Theatre: *Le Lac des cygnes*

Moscow

♦ Bolshoi Teatr (new stage)

25, 26, 28, 29. VI: *Ondine* – c. V.

Samodurov – Bolshoi Ballet

2, 3. VII: *Anyuta* – c. V. Vassiliev – Bolshoi Ballet

14, 15, 16, 17. VII: *The Bright Stream* – c. A. Ratmansky – Bolshoi Ballet

♦ Bolshoi Teatr (old stage)

6, 7. VII: *Romeo and Juliet* – c.

Y. Grigorovich – Bolshoi Ballet

8, 9. VII: *Jewels* – c. G. Balanchine – Bolshoi Ballet

SWITZERLAND

Zürich

♦ Opernhaus

4, 9, 11, 12, 26, 30. VI: *Der Sandmann* – c. C. Spuck – Ballet Zurich

*Roberto Bolle, Terme di Caracalla, Roma
(ph. F. Squeglia)*



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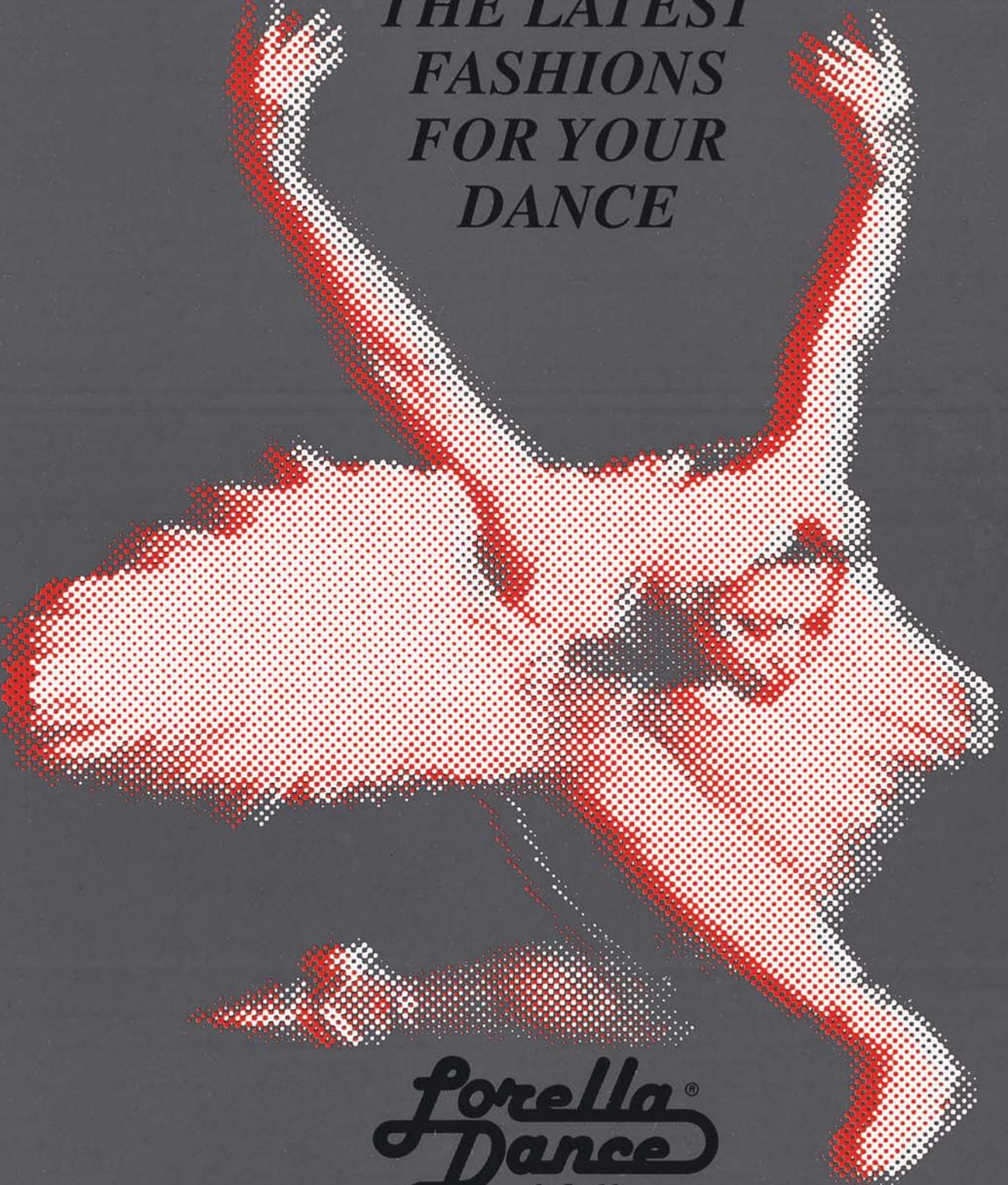


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