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*Victor Ullate Ballet –
(Marlen Fuerte, Josué Ullate:
“El Amor brujo”,
c. Víctor Ullate
(ph. Javier del Real)*

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23, 26. II: *The Second Detail* – c. W. Forsythe; *Contra Clockwise Witness* – c. N. Horecna; *Études* – c. H. Lander – Wiener Staatsballett
- ♦ Volksoper
28. I, 1, 15, 22. II, 3. III: *Ein Reigen* – c. A. Page – Wiener Staatsballett
5, 9, 14. III: *Carmina Burana* – c. V. Orlic; *Nachmittag eines Fauns* – c. B. Nebyla; *Boléro* – c. A. Lukacs – Wiener Staatsballett

BELGIQUE

Anvers

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- ♦ Theater deSingel
27, 28. II: *In the Middle, Somewhat Elevated*; *Neune Suite*; *Enemy in the Figure* – c. W. Forsythe – Dresden Ballet

Bruxelles

- ♦ Théâtre de la Monnaie
12-14. II: *Sasha Waltz & Guests: Impromptus*



Rui Tamai, Vladimir Shishov – Wiener Staatsballett: “The Second Detail”, c. William Forsythe (ph. M. Pöhn)

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Prague

- ♦ State Opera
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- A Major* – c. U. Scholz – Prague National Ballet
- ♦ National Theatre
31. III: *Czech Ballet Symphony II* – c. J. Kylián – Prague National Ballet
- ♦ Estate Theatre
21. II, 28. III: *Valmont* – c. L. Vaculik – Prague National Ballet

Ballett der Deutsche Oper am Rhein: “Moves”, c. Jerome Robbins (ph. G. Weigelt)

DANEMARK

Copenhagen

- ♦ Det Kongelige Teater
27. II: *La Sylphide* – c. A. Bourmonville (N. Hübbe); *Études* – c. H. Lander – Royal Danish Ballet
18, 19, 25. II, 3, 5. III: *Cacti* – c. A. Ekman; *Études* – c. H. Lander – Royal Danish Ballet
- ♦ Det Kongelige Teater – The Opera House
13, 14, 17, 31. III: *Le Lac des cygnes* – c. N. Hübbe, S. Schandorff – Royal Danish Ballet

DEUTSCHLAND

Berlin

- ♦ Schiller Theater
26. II, 22. III: *Onegin* – c. J. Cranko – Staatsballett Berlin
- ♦ Deutsche Oper
13, 20. II, 6, 15. III: *La Belle au bois dormant* – c. N. Duato – Staatsballett Berlin
23. III: *Les Nuits* – c. A. Preljocaj – Staatsballett Berlin
- ♦ Komische Oper
14, 18, 26. III: *Multiplicidad. Formas de silencio y vacío* – c. N. Duato – Staatsballett Berlin

Dresden

- ♦ Semperoper
7, 8, 9, 11, 13, 15, 16. III: *Le Lac des cygnes* – c. M. Petipa, L. Ivanov (S. Watkin) – Dresden Ballet
- ♦ Europäisches Zentrum der Künste
5, 6, 7, 8, 11, 12, 13, 14. II: *Yes We Can't* – c. W. Forsythe – The Forsythe Company

Düsseldorf

- ♦ Opernhaus
14, 15, 19, 21, 25, 28. III: *Symphonie g-Moll* – c. M. Schläpfer; ... *adónde vas, Siguiriya?* – *Capricho Flamenco* – c. B. L. Merki; *Rättika* – c. M. Ek – Ballett der Deutschen Oper am Rhein

Hamburg

- ♦ Staatsoper
6, 12, 13, 15. III: *The Little Mermaid* – c. J. Neumeier – Hamburg Ballet
- 29. III: *Winterreise* – c. J. Neumeier – Hamburg Ballet
- ♦ Opera Stabile



7, 8, 9. III: "Junge Choreografen"
– Hamburg Ballet

Leipzig

♦ Oper
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23. III: *Blue Monday* – c. M. Schröder – Leipzig Ballet
27. III: *Mozart Requiem* – c. M. Schröder – Leipzig Ballet

München

♦ Nationaltheater
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9, 13, 15. II: *Die Kameliendame* – c. J. Neumeier – Bayerisches Staatsballett
♦ Theater Haus Stuttgart
26, 29. III: *Das Triadische Ballett* – c. G. Bohner – Bayerisches Staatsballett

Stuttgart

♦ Opernhaus
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13, 18, 21, 29. III: *The Firebird* – c. S. L. Cherkouvi; *L'Histoire du Soldat* – c. D. Volpi; *Le Chant du Rossignol* – c. M. Goecke – Stuttgart Ballet

Wuppertal

♦ Opernhaus
29-31. I: *Nelken* – c. P. Bausch – Tanztheater Wuppertal

ESPAÑA

Alcobendas

♦ Teatro Auditorio
6. III: Víctor Ullate Ballet: *El Sur. Homaje a Enrique Morente* – c. V. Ullate

Barcelona

♦ Gran Teatre del Liceu
20, 21. II: Dresden Ballet: *In the Middle, Somewhat Elevated*; *Neune Suite*; *Enemy in the Figure* – c. W. Forsythe

Madrid

♦ Teatro Real

Bayerisches Staatsballett:
"Das Triadische Ballett"
– c. Gerhard Bohner
(ph. W Hoesl)



Anna Ol, Semyon Velichko – Stanislavsky Ballet: "Manon", c. Kenneth MacMillan (ph. O. Chernous)

18-21. III: Hamburg Ballet:
Tod in Venedig – c. J. Neumeier

Murcia

♦ Auditorio Víctor Villegas

14. II: *Don Quijote Suite* – c. C. J. Martínez; *Tres Preludios* – c. B. Stevenson; *In the Middle, Somewhat Elevated* – c. W. Forsythe – Compañía Nacional de Danza

FINLAND

Helsinki

♦ Opera
13, 14, 25, 27. II, 3, 5, 7, 14. III: *Kullervo* – c. T. Saarinén – Finnish National Ballet

FRANCE

Paris

♦ Opéra Garnier
3, 5, 6, 9, 13, 14, 16, 20. II: *Répliques* – c. N. Paul; *Salut* – c. P. Rigal; *Andréauria* – c. É. Lock; *Together Alone* – c. B. Millepied – Ballet de l'Opéra de Paris
24, 25, 26, 27. II, 2, 3, 4, 5, 6, 9, 10, 11, 12. III: *Le Chant de la terre* – c. J. Neumeier – Ballet de l'Opéra de Paris
♦ Opéra Bastille
11, 14, 16, 17, 19, 23, 24, 27, 30. II, 1, 2, 6, 8, 9. III: *Le Lac des cygnes* – c. R. Noureev – Ballet de l'Opéra de Paris
♦ Théâtre des Champs-Élysées
27-29. I: Compañía Nacional de Danza: *Sub* – c. I. Galili; *Extremely Close* – c. A. Cerrudo; *Casi-Casa* – c. M. Ek





Irina Kolesnikova – Irina Kolesnikova Ballet Theatre: “La Bayadère” (ph. KT)

9-11. II: Eifman Ballet Theatre: *Up and Down* – c. B. Eifman
 9, 10. III: Irina Kolesnikova Saint-Petersbourg Ballet Théâtre: *Le Lac des cygnes*
 11, 12. III: Irina Kolesnikova Saint-Petersbourg Ballet Théâtre: *La Bayadère*
 13, 14. III: Irina Kolesnikova Saint-Petersbourg Ballet Théâtre: *Roméo et Juliette* – c. L. Lavrovsky
 ♦ Théâtre de la Ville – Les Abbesses
 2-7. III: Vincent Dupont: *Stéréoscopia*
 17-21. III: Vuyani Dance Theatre: *Exit/Exist* – c. G. Maqoma
 ♦ Théâtre de la Ville
 11-14. II: Cie Ambra Senatore: *Aringa Rossa*
 17-28. II: Ballet Preljocaj: *Empty Moves (part I, II, III)* – c. A. Preljocaj
 25-29. III: Robyn Orlin: *At the Same Time We Were Pointing...*
 ♦ Théâtre Chaillot (Salle Jean Vilar)
 3-8. III: Hideki Noda: *Egg*
 12. III: Rafaela Carrasco: *En tu huella*
 14, 15. III: Rocío Molina: *Bosque ardora*

18, 19. III: Sébastien Ramírez, Rocío Molina, Honji Wang: *Felakihum*
 21, 22. III: Ballet Flamenco de Andalucía: *En la memoria del cante. 1922*
 25-28. III: Carte Blanche: *Not Here Not Even* – c. S. Jijia
 ♦ Théâtre Chaillot (Grand Foyer)
 18. III: Eduardo Guerrero/ Jeromo Segura: *Unión*

20-22. III: Patricia Guerrero, Antonio Campos, Pablo Suarez: *Cuando sueñan los ríos*
 ♦ Théâtre Chaillot (Salle Maurice Béjart)
 19, 22. III: Compañía Titeres Tengueregue: *Fantasia gitana*
 ♦ Palais des Congrès
 31. I-8. II: Ballet de La Scala de Milan: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa (Y. Chauviré)
 ♦ Théâtre de Cité Internationale de Paris
 8-13. XII: Cie Xavier Le Roy: *Sans titre*

Aix-en-Provence

♦ Le Pavillon Noir
 3-5. II: Cie Laura Scozzi: *Barbe-neige et les sept Petits Cochons au Bois Dormant*
 13-15. II: The Dance Factory: *Carmen* – c. D. Masilo
 11-13. III: La Veronal: *Russia* – c. M. Morau
 17, 18. III: Cie L.E.V.: *House* – c. S. Eyal, G. Behar
 26, 27. III: Painabra Gabriele Canda: *Time and Space: The Marrabenta Solos*
 ♦ Grand Théâtre de Provence
 24, 25. III: Ballet Biarritz: *Magifique* – c. T. Malandain

Bar le Duc

♦ ACB
 27. III: Ballet de Lorraine: *In the Upper Room* – c. T. Tharp; *Sounddance* – c. M. Cunningham

Béziers

♦ Théâtre
 26. III: Ballet Biarritz: *Cendrillon*

– c. T. Malandain

Bordeaux

♦ Grand-Théâtre
 19, 20. II: Ballet Biarritz: *Cendrillon* – c. T. Malandain
 18, 19, 20, 22, 23, 24, 25, 26. III: *Tam-tam et percussion* – c. F. Blaska; *If You Leave Is to Remember* – c. C. Carlson; *Au-delà des grands espaces* – c. H. B. Mahi; *Minus 16* – c. O. Naharin

Colmar

♦ Théâtre Municipal
 1, 3. II: Ballet du Rhin: *La Strada* – c. M. Pistoni

Créteil

♦ Maison des Arts
 27-31. I: Cie José Montalvo: *Asa Nisi Masa*
 6-7. II: Michael Clark Company: *animal/vegetable/mineral*
 26-28. III: Cie Jan Martens: *The Dogs days are over*

Noisy-le-Sec

♦ Théâtre des Bergeries
 24. III: Ballet de Lorraine: *In the Upper Room* – c. T. Tharp; *Sketches from Chronicle* – c. M. Graham

Le Perreux-sur-Marne

♦ Centre des bords de Marne
 17, 18. I: Ballet Biarritz: *Cendrillon* – c. Thierry Malandain

Dole

♦ Scène du Jura
 19. III: Ballet Biarritz: *Cendrillon* – c. T. Malandain

Emilie Cozette, Vincent Chaillet – Ballet de l’Opéra de Paris : “Répliques”, c. Nicolas Paul (ph. A. Poupeney)



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Claire Longchamp, Raphaël Canet – Mandain/Ballet Biarritz : "Cendrillon", c. Thierry Malandain (ph. O. Houeix)

– c. I Serussi – Ballet de Lorraine

Rennes

♦ Triangle
29, 30. I: Ballet Biarritz: *Cendrillon* – c. T. Malandain

Rouen

♦ Hangar 23
3. II: Ballet de Lorraine: *In the Upper Room* – c. T. Tharp; *Sounddance* – c. M. Cunningham

Saint-Étienne

♦ Théâtre Saint-Étienne
17. III: Ballet de Lorraine: *Corps de ballet* – c. N. Soulier; *Relâche* – P. Jacobsson; *Sounddance* – c. M. Cunningham

Saint-Nazaire

♦ Scène Nationale
31. III: Ballet Biarritz: *Cendrillon* – c. T. Malandain

Saint-Quentin

♦ Théâtre Jean Vilar
1, 2. II: Ballet Biarritz: *Cendrillon* – c. T. Malandain

Strasbourg

♦ Pôle Sud
12. II: Cie Divergences: *Kaputt* – c. S. Huc
17, 18. II: Cie de Soi: *Au temps où les Arabes dansaient* – c. R. El Meddeb
18-20. III: Cie Maguy Marin: *BIT*
24. III: Le Grand Jeu: *Quand vient la nuit – Enfin* – c. L. Ziegler

Thonon-les-bains

♦ Maison des Arts

Le Havre

♦ Le Volcan
27. I: L'Association Fragile: *D'après une histoire vraie* – c. C. Rizzo
11, 15, 18. II: Cie ak entrepôt: *Entre Deux Pluies*
18, 17. III: Ballet du Grand-Théâtre de Genève: *Lux & Glory* – c. K. Ossola

Lille

♦ Opéra
24-28. III: *Solaris* – c. S. Teshigawara

Lyon

6-11. III: Compagnie 111: *Plan B* – c. A. Bory
24, 25. III: Clément Dazin: *Bruit de couloir*
24, 25. III: Cie Gregory Maqoma: *Exit/Exist*
27, 28. III: Association Fragile: *D'après une histoire vraie* – c. C. Rizzo
♦ Maison de la Danse
4, 5. II: Cie Dave St-Pierre: *Fake*
23-28. II: Ballet Biarritz: *Cendrillon* – c. T. Malandain
20-30. I: Cie Käfig: *Pixel*

Marseille

♦ La Criée
14, 15. III: Ballet de Marseille: "Le corps de ballet" – c. E. Greco
♦ Le Dôme

31. III: Béjart Ballet Lausanne: *Le Presbytère n'a rien perdu de son charme...* – c. M. Béjart

Montpellier

MontpellierDanse
♦ Théâtre La Vignette
10-12. III: Cie Maguy Marin: *Singspiele*
♦ Théâtre Jean Vilar
26, 27. II: Collectif 2 Temps 3
Mouvements: *Je suis fait du bruit des autres*
♦ Théâtre Jean-Claude Carrière

20, 21. III: Association Fragile: *D'après une histoire vraie* – c. C. Rizzo

Mulhouse

♦ La Filature
11-13. III: *Boléro*; *La Chambre Noir* – c. S. Thoss; *Marbre* – c. M. Morau – Ballet du Rhin

Nancy

♦ Opéra de Nancy
5, 6, 7, 8. III: *Hok, solo pour ensemble* – c. A. Richard; *Cover*

Michael Clark Company: "Animal/ Vegetable/Mineral" (ph. A. Pynnönen)



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Tobias Batley, Martha Leebolt – Northern Ballet:
“The Great Gatsby”, c. David Nixon (ph. B. Cooper)

11. III: Ballet Biarritz: *Cendrillon*
– c. T. Malandain

Toulouse

♦ Théâtre du Capitole
22, 24, 25, 26, 27, 28. II: *La Reine Morte* – c. K. Belarbi – Ballet du Capitole

Versailles

♦ Château de Versailles
14, 15. II: Ballet Biarritz: *Cendrillon* – c. T. Malandain

Vichy

♦ Opéra de Vich
17. III: Ballet Biarritz: *Cendrillon*
– c. T. Malandain

GREAT BRITAIN

Birmingham

♦ Hippodrome
18-21. II: *In the Upper Room* – c. T. Tharp; *Lyric Pieces* – c. J. Lang; *Serenade* – c. G. Balanchine – Birmingham Royal Ballet
24-28. II: *Coppélia* – c. Peter Wright – Birmingham Royal Ballet

London

♦ Royal Opera House
27, 30, 31. I, 2, 4, 7, 11, 16, 17, 18, 27. II: *Onegin* – c. J. Cranko – The Royal Ballet
10, 13, 14, 19, 21. II, 13, 14, 16, 17, 18, 19, 21, 25, 26. III: *Swan Lake* – c. M. Petipa, L. Ivanov – The Royal Ballet
27, 30. III: *The Four Temperaments* – c. G. Balanchine; creation – c. H. Shechter; *The Song of the Heart* – c. K. MacMillan – The Royal Ballet
♦ Linbury Studio Theatre
10-13. II: Ballet Black
♦ Sadler's Wells Theatre
26, 27. I: Richard Alston Dance Company: *Rejoice in the Lamb*; *Nomadic* – c. R. Alston; *Burning*; *Madcap* – c. M. Lawrance
5-8. II: “The Associates” – Crystal Pite, Kate Prince, Hofesh Shechter
10, 11. II: Cie Ultima Vez: *What the Body Does Not Remember* – c. W. Vandekeybus
13, 14. II: Wayne McGregor/Random Dance: *Atomos* – c. W. McGregor

16. II-1. III: Flamenco Festival
10-15. III: English National Ballet: *Petite Mort* – c. J. Kylián; *Spring and Fall* – c. J. Neumeier; *In the Middle, Somewhat Elevated* – c. W. Forsythe
22. III: Ann Maguire Gala
24-28. III: Northern Ballet: *The Great Gasby* – c. D. Nixon
♦ Queen Elizabeth Hall
23. III: English National Ballet: “Emerging Dancer”
♦ Coliseum
8, 9. III: The 10th Anniversary of the Russian Ballet Icons Gala
19-21. III: Birmingham Royal Ballet: *Carmina Burana* – c. D. Bintley; *Serenade* – c. G. Balanchine
31. III-2. IV: Scottish Ballet: *A Streetcar Named Desire* – c. A. López Ochoa

ITALIA

Ancona

♦ Teatro delle Muse
1. III: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Aosta

♦ Teatro Giacosa
23. II: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Bari

♦ Teatroteam
14. III: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Bergamo

♦ Politeama
10. III: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Bologna

♦ Europauditorium
10-12. II: “Roberto Bolle and Friends”
♦ Teatro Comunale
7-11. III: Compagnia Virgilio Sieni: *La sagra della primavera* – c. V. Sieni

♦ Teatro Duse
27. II: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Bolzano

♦ Teatro Comunale
3. III: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Brescia

♦ Teatro Grande
27. III: Laurent Chétouane: *MIM*

Catania

♦ Scenario Pubblico
20-22. II: Compagnia Zappalà/Danza: *Invenzione a tre voci* – c. R. Zappalà

Cesena

♦ Teatro Bonci
11. III: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons

Civitanova Marche

♦ Teatro Annibal Caro
7. III: Cristiana Morganti: *Jessica and me*
21. III: Mp-Ideograms: *Dei crinali*

Como

♦ Teatro Sociale
15. III: Co. TPO: *Blue!* – c. A. Balducci
20. III: Spellbound Contemporary Ballet: *Dare, Come amare più di Romeo e Giulietta* – c. M. Astolfi

Cremona

♦ Teatro Ponchielli
14. II: Balletto Civile: *In-Erme* – c. M. Lucenti
19. II: David Parsons Dance: *Introduction*; *Kind of Blue*; *Swing Shift*; *Caught*; *Nascimento*; *In the End* – c. D. Parsons
25. II: Bird's Dance Ensemble: *Ali per volare* – c. M. Levaggi
6. III: J.B.T. Junior Balletto di Toscana: *Giselle* – c. E. Scigliano
20. III: Les Ballets Trockadero de Montecarlo
26. III: Ballet du Grand Théâtre de Genève: *Casse-Noisette* –



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Ian Spring, Elena D'Amario – Parsons Dance (ph. L. Greenfield)

c. J. Verbruggen

Firenze

◆ Opera di Firenze
1, 3, 5, 8, 10. **III**: Alessandra Ferri, Herman Cornejo: *Le Jeune Homme et la Mort* – c. R. Petit
◆ Teatro Cantiere Florida
7. **III**: Bird's Dance Project: *InVento* – c. M. Levaggi

Forlì

◆ Teatro Fabbri
17. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Gorizia

◆ Teatro Comunale Giuseppe Verdi
12. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Genova

◆ Teatro Carlo Felice
21, 24, 25, 27. **I**: Balletto dell'Opera di Astana: *Spartacus* – c. Y. Grigorovich
23. **I**: Balletto dell'Opera di Astana: *Gala*
◆ Teatro Politeama

10. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Ivrea

◆ Teatro Giacosa
5. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Legnago

◆ Teatro Salieri
7. **II**: Junior Balletto di Toscana: *Giselle* – c. E. Scigliano
14. **III**: Rioult Dance: *Serata Ravel* – c. P. Rioult
24. **III**: Balletto di Roma: *Futura* – c. M. Zullo

Milano

◆ Teatro alla Scala
5, 6, 7, 8, 10, 13, 19. **III**: *Cello Suites, In den Winden im Nichts* – c. H. Spoerli – Balletto del Teatro alla Scala
◆ Teatro degli Arcimboldi
20, 21. **II**: Shen Wei Dance Arts: *Folding; Collective Measures* – c. Shen Wei
18, 19. **III**: Cie Carolyn Carlson: *Now* – c. C. Carlson
26-29. **III**: David Parsons Dance: *Introduction; Kind of*

Blue; Swing Shift; Caught; Nascimento; In the End – c. D. Parsons

Modena

◆ Teatro Comunale Luciano Pavarotti
18. **II**: Shen Wei Dance Arts: *Folding; Collective Measures* – c. Shen Wei
22. **II**: Cie Kafig: *Pixel* – c. M. Merzouki
21, 22. **III**: Aterballetto: *Lego* – c. G. Spota; *Vertigo* – c. M. Bigonzetti; *Rain Dogs* – c. J. Inger
31. **III**: Sylvie Guillem: "Life in Progress"

Napoli

◆ Teatro di Corte
10, 12, 13, 14, 15, 17. **II**: *Otello* – c. F. Monteverde – Balletto del Teatro San Carlo di Napoli

Pavia

◆ Teatro Fraschini
13. **II**: Balletto Jacobson di San Pietroburgo: *Casse-Noisette* – c. V. Vainonen

Perugia

◆ Teatro Morlacchi
18. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught;*

Nascimento; In the End – c. D. Parsons

Pesaro

┆ Teatro Rossini
15. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Piacenza

◆ Teatro Municipale
8. **II**: Balletto Jacobson di San Pietroburgo: *Casse-Noisette* – c. V. Vainonen
22. **III**: Les Ballets Trockadero de Monte-Carlo

Pisa

◆ Teatro Verdi
12. **II**: Compagnia Naturalis Labor: *Romeo y Julieta Tango* – c. L. Padovani
26. **II**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons
12. **III**: Balletto di Roma: *Il Lago dei cigni ovvero il canto* – c. F. Monteverde

Reggio Emilia

◆ Teatro Romolo Valli
11. **II**: Balletto Jacobson di San Pietroburgo: *Casse-Noisette* – c. V. Vainonen
13. **III**: Carolyn Carlson Company: *Now* – c. C. Carlson

Roma

◆ Teatro dell'Opera
14, 15, 17, 18, 19, 20. **II**: *Le Chant du Rossignol* – c. L. Massine; *Carmina Burana* – c. M. Van Hoেকে – Balletto dell'Opera di Roma
◆ Teatro Brancaccio
20-22. **III**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Sacile

◆ Teatro Zancanaro
20. **II**: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Saronno

◆ Teatro Giuditta Pasta
6. **III**: David Parsons Dance: *Introduction; Kind of Blue;*

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Yolanda Correa, Yoel Carreño – Norwegian National Ballet:
“Romeo and Juliet”, c. Michael Corder (ph. E. Berg)

Swing Shift; Caught; Nascimento; In the End – c. D. Parsons

Todi

♦ Teatro Comunale
19. III: David Parsons Dance Company: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Torino

♦ Teatro Colosseo
7. III: David Parsons Dance Company: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons
♦ Teatro Nuovo
14. II: Balletto Jacobson di San Pietroburgo: *Giselle*
20. II: Almatanz: *Carmen; Carmina Burana* – c. L. Martelletta
21. II: Compagnia Adriana Cava Jazz Ballet

19. III: Cie Zerogrammi: *Alcesti* – c. S. Mazzotta
♦ Lavanderia a Vapore – Collegno

20, 21. II: Balletto Teatro di Torino: *Fragile; Until. With/Out. Enough* – c. I. Galili
27, 28. III: Balletto Teatro di Torino: *In Chopin* – c. M. De Alteriis

Trento

♦ Teatro Sociale
11. II: Shen Wei Dance Arts: *Near the Terrace; Map* – c. Shen Wei

Trieste

♦ Teatro Rossetti
18, 19. III: Les Ballets Trockadero de Montecarlo

Varese

♦ Teatro di Varese
25. III: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Verona

♦ Teatro Filarmonico
12-15. II: Balletto dell’Arena di Verona: *Noite Trasfigurata; Duo Concertante; Bolero* – c. R. Zanella
8, 10, 12, 15. III: Balletto dell’Arena di Verona: *El amor brujo* – c. R. Zanella

Vicenza

♦ Teatro Comunale di Vicenza
31. I-1. II: Balletto di Roma: *Il lago dei cigni, ovvero il canto* – c. F. Monteverde
7, 8. III: Ballet Biarritz: *Cendrillon* – c. Thierry Malandain

Maksim Wojtiul, Adam Kozal – Polish National Ballet: “Le Sacre du Printemps”, c. Maurice Béjart (ph. E. Krasucka)



NEDERLAND

Amsterdam

♦ Het Muziektheater
12, 13, 14, 15, 19, 20, 21, 22, 25, 26. II: *Jewels* – c. G. Balanchine – Het Nationale Ballet
1, 3, 5, 7, 8. III: *Swan Lake* – c. R. Van Datzig – Het Nationale Ballet
♦ Staadsschouwburg
21, 22. II: Nederlands Dans Theater I: *Chamber* – c. M. Walerski; *Safe as Houses* – c. P. Lightfoot, S. León; creation – c. M. Goecke

Den Haag

♦ Lucent Danstheater
19-22. II: *Left Right Left Right* – c. A. Ekman; *I New Then* – c. J. Inger; creation – c. E. Clug

NORWAY

Oslo

♦ Opera
28, 31. I, 6, 7. III: *Romeo and Juliet* – c. M. Corder – Norwegian National Ballet
12-15. II: Tanztheater Wuppertal: *Mazurca Fogo* – c. P. Bausch
♦ Opera (II)
19, 21, 24, 27. III: *Carmen* – c. L. Scarlett – Norwegian National Ballet

POLAND

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Olesia Novikova, Filipp Stepin – Mariinsky Ballet: “La Sylphide”, c. August Bournonville (ph. N. Razina)

30, 31. I, 1, 3. II: *A Midsummer Night's Dream* – c. J. Neumeier – Polish National Ballet
14, 15, 18, 19, 22. II: *Pupa* – c. A. Hop – Polish National Ballet
28, 29. III: *Romeo and Juliet* – c. K. Pastor – Polish National Ballet
12, 13, 14. III: *Artifact Suite* – c. W. Forsythe; *Concerto Barocco* – c. G. Balanchine; *Soldier's Mass* – c. J. Kylián; *Le Sacre du printemps* – c. M. Béjart – Polish National Ballet
20-22. III: 7th Choreographic Workshop

PORTUGAL

Lisboa

♦ Teatro Camões
5, 6, 7, 8, 12, 13, 14, 15. II: Barbora Hruskova: *A perna esquerda de Tchaikovsky*
12, 13, 14, 15, 19, 20, 21, 22, 26, 27, 28, 29. III: *Treze Gestos de um corpo* – c. O. Roriz; *Nova criação* – c. V. Wellenkamp; *Twilight* – c. H. Van Manen;

Minus 16 – c. O. Naharin – Companhia Nacional de Bailado

RUSSIA

St. Petersburg

♦ Mariinsky Teatr
1. II, 29. III: *Don Quichotte* – c. M. Petipa, A. Gorsky – Mariinsky Ballet
4, 25, 26. II: *The Fountain of Bakhchisarai* – c. R. Zakharov – Mariinsky Ballet
6, 10. II: *La Sylphide* – c. A. Bournonville – Mariinsky Ballet
11, 12. II: *La Bayadère* – c. M. Petipa (V. Chabukiani) – Mariinsky Ballet
8. III: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa – Mariinsky Ballet
♦ Mariinsky Teatr II
7, 8. II: *La Belle au bois dormant* – c. M. Petipa – Mariinsky Ballet
15, 16. II: *The Little Humpedback Horse* – c. A. Ratmansky – Mariinsky Ballet
18, 29. II: *Jewels* – c. G. Balanchine – Mariinsky Ballet

21, 22. II, 26, 27. III: *Anna Karenina* – c. A. Ratmansky – Mariinsky Ballet
♦ Mikhailovsky Theatre
31. I, 8, 9. III: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa – Mikhailovsky Ballet
4, 5, 6. II: *Flammes de Paris* – c. V. Vainonen, M. Messerer – Mikhailovsky Ballet
19, 20. II: *Don Quichotte* – c. M. Petipa, A. Gorsky – Mikhailovsky Ballet
23. II: *La Halte de Cavalerie* – c. P. Gusev; *Class Concert* – c. M. Messerer; *White Darkness* – c. N. Duato – Mikhailovsky Ballet
27, 28. II, 1. III: *Na Floresta; Prelude; Invisible* – c. N. Duato – Mikhailovsky Ballet
4-6. III: *La Fille mal gardée* – c. F. Ashton – Mikhailovsky Ballet
13, 15. III: *La Bayadère* – c. M. Petipa – Mikhailovsky Ballet
19-21. III: *Romeo and Juliet* – c. N. Duato – Mikhailovsky Ballet
25, 26, 27, 29. III: *La Bella au bois dormant* – c. N. Duato – Mikhailovsky Ballet

Moscow

♦ Bolshoi Teatr
12, 13, 15. II: *Spartacus* – c. Y. Grigorovich – Bolshoi Ballet
14, 28. II, 6, 7, 8. III: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa (Y. Grigorovich) – Bolshoi Ballet
20, 21. III: *La Dame aux camélias* – c. J. Neumeier – Bolshoi Ballet
♦ Bolshoi Teatr (II)
I. II: *Kvartira* – c. M. Ek; *Classical Symphony* – c. Y. Possokhov – Mariinsky Ballet
19-22. II: *Anyuta* – c. V. Vassiliev – Bolshoi Ballet
26, 27, 28. II: *The Taming of the Shrew* – c. J.-C. Maillot – Bolshoi Ballet
11, 12, 13, 14, 15. III: *Hamlet* – c. R. Poklitaru
28, 29. III: *La Sylphide* – c. A. Bournonville – Bolshoi Ballet

SUISSE

Chiasso

♦ Teatro Cinema
21. II: David Parsons Dance: *Introduction; Kind of Blue; Swing Shift; Caught; Nascimento; In the End* – c. D. Parsons

Genève

♦ Grand Théâtre
11-14. II: Cloud Gate Dance Theatre: *Water Stains on the Wall* – c. Lin Hwai-Min

Zürich

♦ Opernhaus
13. II, 10, 12. III: creation – c. E. Clug; *Workwithinwork* – c. W. Forsythe; *das siebte blau* – c. C. Spuck – Zurich Ballet
21. II: Junior Ballett: *Passing By* – c. E. Dewaele; *Les Bourgeois* – c. B. van Cauwenbergh; *The Sofa* – c. I. Galili; creation – c. C. Spuck; Creation – c. F. Portugal – Ballet Zurich
28, 29. III: *Giselle* – c. J. Coralli, J. Perrot, M. Petipa (P. Bart) – Ballet Zurich

SWEDEN

Stockholm

♦ Opera
6, 7, 9, 13, 16, 17. III: *The Rite of Spring* – c. J. Inger – Swedish Royal Ballet

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*Alessandra Ferri
(ph. Lucas Chilczuk)*



Forsythe at the Opéra

As this issue goes to print, Stéphane Lissner, general director of the Paris Opéra, and Benjamin Millepied, the new artistic director of the ballet company, have announced William Forsythe's appointment as the Paris Opéra Ballet's associate choreographer. In addition to producing a couple of creations, the American choreographer will also work as choreography "master" in the newly conceived and ambitious Opéra Academy project. Stay tuned for further details in the next issue of *BALLET2000*.

Fellini on the Rhine

Choreographer Ivan Cavallari, director of the Ballet du Rhin based in Mulhouse, has brought an Italian touch to the French company's programme by scheduling *La Strada*, a "classic" of Italian 20th-century ballet made by Mario Pistoni in 1967, with Carla Fracci creating the role of Gelsomina. *La Strada*, to music by Nino Rota and inspired by Federico Fellini's film by the same name, was on in Colmar until the beginning of February. Looking ahead to March, in Mulhouse the Ballet du Rhin will be reviving two works by German choreographer Stephan Thoss – *Boléro*, in which a group of ladies sip tea to Ravel's popular music, and *Chambre noire* ("Dark Room"), which explores the dark side of the universe. A creation by young Spanish choreographer Marcos Morau of La Veronal company completes the programme.

The odd couple: Opéra-Random

For the first time the Paris Opéra Ballet opens up to collaborations with other companies in the world. This is one of the novelties introduced by Benjamin Millepied who has been the Parisian troupe's director since last October. The first joint venture of this kind will be



Stéphanie Madec van Hoorde – Ballet du Rhin: "*La Strada*", c. Mario Pistoni (ph. J.L. Tanghe)

premiered next July at the Manchester International Festival (UK) where six Opéra dancers (including *étoiles* Aurélie Dupont, Marie-Agnès Gillot and Jérémie Bélingard) will perform a work by Wayne McGregor with the latter's company Random Dance. The work in question is entitled *Tree of Codes* and based on homonymous novel by American author Jonathan Foer; the music is by English DJ Jamie XX, with scenery by Danish visual artist Olafur Eliasson. After the Manchester première, the show will move to the Park Avenue Armory of New York in September, the Paris Opéra, London's Sadler's Wells Theatre, and Miami in 2017.

Ferri returns to London and tours with her Chéri

After making her comeback in 2013 (despite having announced her retirement in 2007 at 44 years of age), Alessandra Ferri's diary is now quite full. The news of her return to The Royal Ballet of London (where her career had begun back in the 1980s and she was promoted to principal at just 19 years of age) made quite an impact: in May she will be dancing a new full-evening creation by Wayne McGregor inspired by Virginia Woolf's female characters. It will be interesting to see how the English choreographer manages to adapt his style (in which lines and forms are manipulated to the extreme), to Ferri's physique which is flexible but nonetheless technically very "classical".

The ballerina continues to dance with American Ballet Theatre principal Herman Cornejo who last year was her *Chéri* in Martha Clarke's ballet based on Colette's novel by the same name. In March the two artists are expected at the Florence Opera House in *Le Jeune Homme et la Mort* ("The Young Man and Death") by Roland Petit, in the context of MaggioDanza's programme. Later on, in April, the two will be touring Italy together in a show entitled *Trio ConcertDance* (accompanied by pianist Bruce Levingston) made up of works by Russell Maliphant, Angelin Preljocaj, Demis Volpi (Stuttgart Ballet's young resident choreographer) and Fang-Yi Sheu (a former principal of The Martha Graham Dance Company). The show debuts at the Teatro Regio di Parma on 9 April and on the following evenings moves

Pierre Rigal rehearsing his creation "*Salut*" at the Paris Opéra (ph. A. Poupény)





Ballet de Marseille: "Corps de ballet", c. Emio Greco (ph. A. Sterling)

to the Teatro Comunale, Modena and then to the Teatro Ponchielli, Cremona.

There has also been talk of John Neumeier creating a ballet (inspired by the figure of actress Eleonora Duse) for Ferri at La Scala. There has however been no trace of it on the Milanese theatre's billboards so far, but it is expected in Hamburg on a date to be confirmed.

Neumeier: back to Mahler again

In February the Paris Opéra Ballet is presenting a creation by 42-year-old Pierre Rigal, an atypical artiste on the French scene who generally works in circus and hip hop shows; this is his first work for the great Parisian troupe. Rigal's creation is to be performed in the context of a mixed bill, together with a revival of *André Auria* by Édouard Lock (61); in this work, created in 2002 for the Opéra to music by David Lang, the Canadian choreographer plays with the classical ballet technique, stretching it to the limits of controllability. *Répliques*, created by Opéra dancer Nicolas Paul in 2009, completes the programme. Eagerly awaited at the end of February is the most important offering of the Opéra Season: a creation by John Neumeier who will not only provide the choreography, but also costume, scenery and lights designs. The 77-year-old American choreographer will once again be creating to music by one of his favourite composers, Gustav Mahler; this time he has chosen *Das Lied von der Erde* ("The Song of the Earth"). The cast includes Laëtitia Pujol, Dorothee Gilbert, Hervé Moreau, Mathieu Ganio, Karl Paquette and Vincent Chaillet. The Neumeier creation will be followed by two revivals: Rudolf Nureyev's version of *Swan Lake* and *L'Histoire de Manon* by Kenneth MacMillan.

Emio Greco and the Marseilles job

Although Emio Greco and Pieter C. Scholten (the Italian choreographer and Dutch director who have been in an artistic partnership for about twenty years) have been at the helm of the Ballet de Marseille since last September, it was only in December that they presented their projects for the troupe. These are based on those of ICKamsterdam, the choreography centre Greco and Scholten founded together in The Netherlands. Shows, talks and workshops are all built around two main themes: "le corps

en révolte" (the body in revolt)" which reflects on the space given to the body in society today, and the "Le corps de ballet": the idea is to reflect on the renewal of – and search for – a new form of classical ballet. Greco and Scholten's first creation on the second theme is to debut in March at La Criée in Marseilles, while the second creation, on the "social body" theme (a coproduction with ICKamsterdam), is expected next summer at MontpellierDanse and will also celebrate the twentieth anniversary of the Greco/Scholten partnership. At the Marseilles Opera House in May the company will be dancing two of their works dating back to the late Nineties, *One*, to *Boléro* by Ravel, and a duet aptly entitled *Two*.

The fifth tendency

The Bordeaux Opera Ballet continues to present its "Tendances" programme dedicated to contemporary dance and now into its fifth edition. This year it will be staging the following: *Tam-tam et Percussion* by Félix Blaska, a work from 1972 which in its day was considered quite avant-garde; *If to Leave is to Remember* by Carolyn Carlson; *Minus 16* by Ohad Naharin, a work that is emblematic of the Israeli choreographer's 'second-hand' phase of creation in which he reworks his pre-existing choreographies; finally, a creation centred around the identity of a hip hop dancer by Hamid Ben Mahi who founded the Hors Série company in 2000.

Berlioz en danse

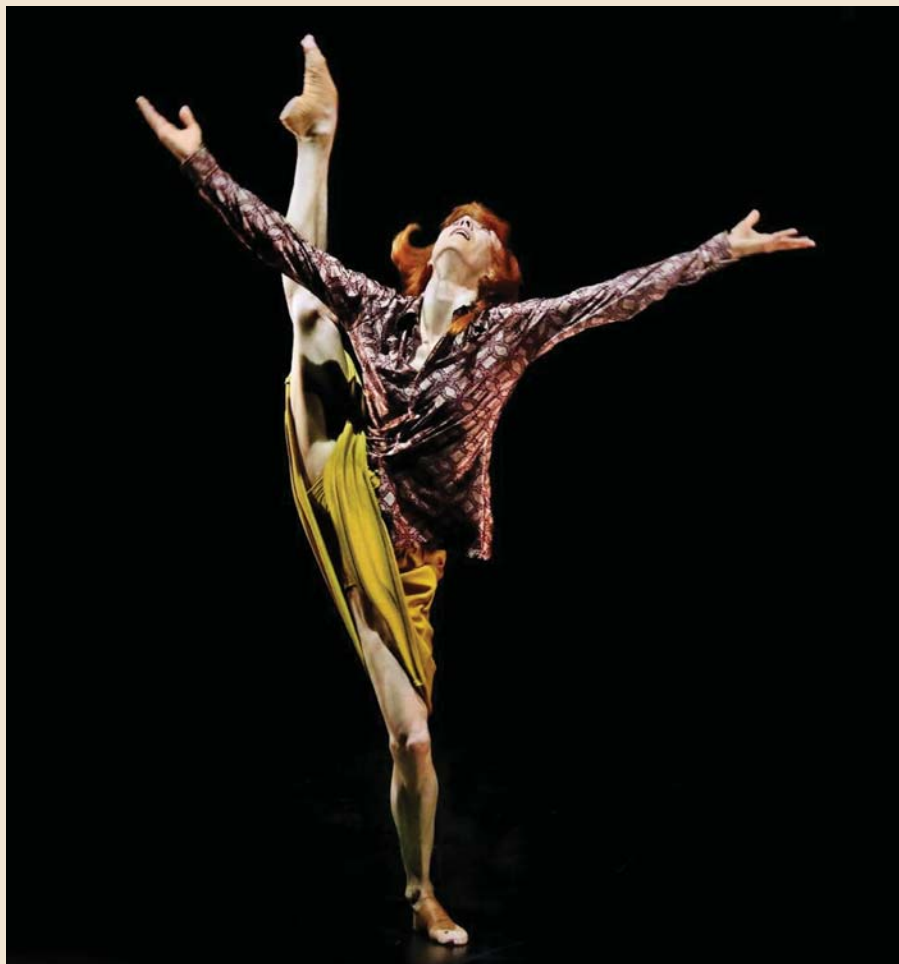
In March the Ballet de Lorraine is presenting the second programme of its season at the Opera House in Nancy (France). It consists in two creations: the first, *HOK, solo pour ensemble*, is by Ensemble L'Abrupt's choreographer Alban Richard (42) and set to music by a Dutch contemporary composer, Louis

Marc-Emmanuel Zanolli, Mika Yoneyama – Ballet de l'Opéra de Bordeaux : "Tam Tam et Percussions", c. Félix Blaska (ph. S. Colomyes)



Sylvie Guillem: last curtain, no slips

Sylvie Guillem who turns 50 in February will, as previously announced, be retiring from the stage in December 2015. She is to give her last performance in Japan, a country where she is very popular and supported by the Tokyo Ballet, a company with whom Maurice Béjart collaborated a length and that is now producing her farewell show. Prior to this final show the ballerina will be on an international tour, stopping at the theatres where she has performed in recent years. Guillem herself made the announcement in an amusing press release in which she recalls her first curtsey as a *petit rat* ("little rat", as the pupils of the Paris Opéra Ballet School are called) when, as she was rushing from one lesson to another down the theatre's labyrinthine corridors, she put the brakes on to curtsey (as is mandatory) to one of the company's dancers who had popped out of nowhere... and slipped miserably! As she herself states now, after a 39-year-long career she wants to take her last bow while she is on top and without tripping up: "Very simply because I want to end while I am still happy doing what I do with pride and passion," adding jokingly that she had hired an agent with "licence to kill" (in the event she should become dotty and drag out her career too long) and wanted



Sylvie Guillem : "Bye", c. Mats Ek

to spare him the task...

Sylvie Guillem's final world tour kicks off in Italy: at the Teatro Comunale, Modena on 31 March and, afterwards, in Rome and Genoa. It then goes on to the Sadler's Wells Theatre, London (in May), Les Nuits de Fourvière festival in Lyon (June/July) and the Théâtre des Champs-Élysées, Paris in mid-September. She will also tour Athens and Moscow, with further venues/dates to be announced presently.

Guillem will bow out with a programme entitled *Life in Progress* which comprises two creations by (respectively) Akram Khan and Russell Maliphant, two of the choreographers with whom she has collaborated in recent years. The first is a solo, the second one a duo that the French ballerina will be dancing with Emanuela Montanari of Teatro alla Scala. *Life in Progress* also includes two revivals: *Bye*, the solo Mats Ek created for Guillem in 2001 for the *6000 Miles Away* programme, and *Duo* by William Forsythe for Brigel Gjoka and Riley Watts, two dancers from the Forsythe Company.

Andriessen; the second is by a Dutch choreographer of Israeli origin, Itamar Serussi (37), a former dancer with the Batsheva Dance Company who has chosen *La Symphonie fantastique* by Hector Berlioz for his creation.

Acogny appeals to Orlin

Robyn Orlin is creating for Germaine Acogny's company. 71-year-old Acogny is a celebrity of the dance in Africa, but also well-known in Europe mostly thanks to her col-

laboration with Maurice Béjart. She has asked Orlin to create a work for her Jant-Bi company founded in Dakar, Sénégal in 1998. South African choreographer Orlin (60) is notorious for the scathing nature of her works denoting deep political and social commitment; at Acogny's invitation she has created a piece – with the usual never-ending title: *At the Same Time We Were Pointing a Finger at You, We Realized We Were Pointing Three at Ourselves...* – scheduled to debut in March at the Théâtre de la Ville de Paris.

De Keersmaecker lyonnaise

The Lyon Opera Ballet, led by Yorgos Loukos, has entered into a new collaboration with Flemish choreographer Anne Teresa De Keersmaecker who is to restage her most emblematic works over the next few years. The 'kick-off' is in April with *Drumming Live*. This work from 1998, to a homonymous piece of music by American composer Steve Reich, is a kind of 'sequel' to her famous *Fase* (1982), one of her

No more dancing at La Monnaie

Dance performances are already very few and far apart at the Théâtre Royal de la Monnaie in Brussels, but now its director Peter De Caluwe has announced his intention to cut them altogether as from the forthcoming seasons. The announcement aroused the regret of Belgian choreographer Anne Teresa De Keersmaeker who has been based with her Rosas company for many years at the theatre (where a creation of hers was performed at the end of January). It is worth remembering that La Monnaie has had exceptionally strong links to dance: from 1960 to 1987 it was the headquarters of Maurice Béjart's Ballet du XXème Siècle (after which, on account of differences with the theatre's new management, Béjart relocated from Brussels to Lausanne where he founded the Béjart Ballet Lausanne). De Keersmaeker has made the following statement: "The announcement by La Monnaie's management to eliminate all dance programming leaves me flabbergasted. Dance has historically been a part of the theatre's mission. After the golden era of Béjart/Huisman [Maurice Huisman was at that time the director general of Théâtre de la Monnaie, *Editor's note*], the dance budget has been continually reduced, first under Gerard Mortier's tenure, then further under Bernard Foccroulle's; now Peter De Caluwe is cutting it out altogether. [...] Are they perhaps trying to tell me to find another theatre and another city?"

Anne Teresa De Keersmaeker, Brian Eno (ph. A. Van Aerschot)



iconic works that transposes to dance the repetitiveness of Reich's *Piano Phrase*. Eight short choreographic phrases, repeated and developed for twelve dancers, correspond to the eight musical and rhythmic cells of the *Drumming Live* score. The Lyon Opera Ballet already has *Die Grosse Fuge* and other works by De Keersmaeker in its repertoire; other works by the choreographer expected to be restaged in the future include *Rain*, another famous piece of hers to music by Reich, also in the Paris Opéra Ballet's repertoire.



Julien Favreau – Béjart Ballet Lausanne : "Le Presbytère...", c. Maurice Béjart (ph. F. Levieux)

Béjart, Freddie and Mozart

At the close of 2014 the Béjart Ballet Lausanne revived Maurice Béjart's *Le Presbytère n'a rien perdu de son charme, ni le jardin de son éclat* ("Ballet for Life") at the Théâtre de Beaulieu, Lausanne (Switzerland). This work from 1997 went all around the world, becoming famous also because, as Béjart (who was wont to bring together the unlikeliest of bedfellows) himself wrote: "Freddie Mercury is there at the piano next to Mozart". *Ballet for Life* is to tour France in April, stopping in Marseilles, Paris (Palais des Congrès), Dijon, Lyon, Nantes, Rouen and Roubaix. In May, upon the troupe's return to Lausanne, a creation by its director Gil Roman awaits it, together with the revival of lesser-performed works by Béjart, such as *Juan y Teresa*, *Suite Barocca* and *Piaf*. Alongside new creations, the company proposes above all to resuscitate works from the immense Béjart repertoire that have been little or unperformed for a long time, as was the case with his *9th Symphony*, revived last year and to be reprised next summer.

Sarah Lamb – The Royal Ballet: "The Song of The Earth", c. Kenneth MacMillan (ph. J. Persson)

Dangerous loves

Amour Amor is the title of the programme to be presented in April at the Théâtre Casino-Barrière, Toulouse (France) by the Ballet du Capitole de Toulouse directed by Kader Belarbi. Featured in the programme is a creation based on the famous epistolary novel by Choderlos de Laclos, *Dangerous Liaisons*: the work, by Italian choreographer Davide Bombana (57), looks at the various declensions of love – from libertine, to courtly to passionate love. The same bill also includes *L'Amour sorcier* ("Love the Magician") which Thierry Malandain created for the Ballet Biarritz in 2008 to music by Manuel de Falla.



Le Riche and Teshigawara

Paris Opéra étoile Nicolas Le Riche (who took his final curtain at the Opéra last summer) returns to the stage in March at the Lille Opera House in *Solaris*, an *opera dansé* by composer Dai Fujikura and choreographer Saburo Teshigawara. The work is based on the homonymous and famous science fiction novel by Polish author Stanislaw Lem which was published in the Sixties and inspired an equally famous film by Russian director Andrei Tarkovsky. The work being performed in Lille is for 4 dancers (including Le Riche and Teshigawara himself who is also its director and scenery/costume/lights designer), 5 singers and the Ensemble Intercontemporain (a chamber orchestra specialising in contemporary music and originally founded by Pierre Boulez).

Shechter at Covent Garden

In March Hofesh Shechter is producing a creation for The Royal Ballet of London. The 40-year-old Israeli choreographer has been considered one of the most intriguing figures on the British contemporary choreography scene for about a decade. A former dancer with the Batsheva Dance Company and later with Wim Vandekeybus, Tero Saarinen and Inbal Pinto, Shechter began to choreograph in 2002 when he made *Fragments*; two years later he was already choreographer-in-residence at London's The Place, one of the main dance hubs of British and international contemporary dance. In 2008 Shechter set up his own company. His international renown grew with works such as *Uprising* and *Political Mother* which contain the political themes and the energetic movement that characterises the oeuvre of so many Israeli choreographers of his generation. This new creation for The Royal Ballet is a consecration of the success he has met with in recent years as it is to be presented as part of a triptych that also includes *The Four Temperaments* by George Balanchine and *Song of the Earth* by Kenneth MacMillan. The next crea-



Mikhail Baryshnikov: "The Old Woman" (ph. L. Jansch)

Baryshnikov reads Nijinsky

While Sylvie Guillem (50) has announced her forthcoming retirement from the stage and Alessandra Ferri (52), after previously retiring has made a comeback, the now 67-year-old Mikhail Baryshnikov has never bowed out although in recent years he has tended to appear in shows that consist primarily in acting, with a few dance cameos.

The great Russian (or, rather, Latvian) dancer has for some time been toying with the idea of staging the famous *Diaries* of Vaslav Nijinsky, the disquieting journal that the iconic dancer of Diaghilev's Ballets Russes wrote between 1918 and 1919 when he was 29 years old and which denoted the insanity in which he was sinking. Originally published in 1937 in a version edited by his wife Romola, the *Diaries* were later republished from a manuscript (although there have always been some misgivings vis-à-vis their authenticity).

Baryshnikov has stated that over the years he had proposed his *Diaries* project to major choreographers and directors (from Jerome Robbins to Franco Zeffirelli) but has only recently found in Robert Wilson (73), a leader figure in visual (often "choreographic") theatre, a director willing to take it on. The work is set in Budapest in 1943 (where the dancer and his wife spent a few years during the war); Baryshnikov will play "dieu de la danse" Nijinsky as he recalls his glorious past and gradually slips into the darkness of insanity.

The work is to be premièred on 8 July at the Spoleto Festival in Italy where in 2013 Baryshnikov starred in *The Old Woman* by Russian Surrealist author Daniil Kharms; the show was also directed by Wilson who turned it into a *pièce* featuring acting, dance and movement (see BALLET2000 No. 241). The new *Diaries* show will debut in Milan a few days later.

tion at Covent Garden is in May, an evening-long work by Wayne McGregor in which Alessandra Ferri makes her comeback on the London stage (see separate news).

Dancing for the cello with Spoerli at La Scala

Following *The Nutcracker* by Nacho Duato (stay tuned for review in our next issue), the Ballet Company of La Scala, Milan takes to the stage again in March to present a work by leading Swiss choreographer Heinz Spoerli (who has worked for La Scala before): *Cello suites*, *In den Winden im Nichts*. This ballet

from 2003 and now entering the Milanese theatre's repertory is set to cello *Suites* by Johann Sebastian Bach: 18 movements following on from one another and featuring various formations of dancers – solos, duets, trios, ensembles. A revival of *Giselle* in April marks the return to La Scala of Svetlana Zakharova and Roberto Bolle, the stellar couple much loved by the Milanese public (particularly in this great ballet classic). The principal roles in other casts will be taken by Natalia Osipova (The Royal Ballet of London) and David Hallberg (American Ballet Theatre), and then by Maria Eichwald (Stuttgart Ballet) partnered by a dancer from La Scala.



Natalia Osipova, David Hallberg: "Giselle" (ph. G. Schiavone)

Florence the fair

Danza in Fiera, the dance sector's big trade fair held every year at the Fortezza da Basso

in Florence is on from 26 February to 1 May. Apart from various commercial stands, the fair also features shows, labs, talks, compe-

Shen Wei Dance Art: "Collective Measures", c. Shen Wei (ph. G. Halverson)



titions, auditions and workshops (note the classical ballet workshop being given by Nikolai Tsiskaridze, a former principal of the Bolshoi Theatre of Moscow, now director of the Vaganova Academy of St Petersburg). See www.danzainfiera.it for further details.

Zakharova and Correa in Naples

After its festive-season *Nutcracker*, the Balletto del Teatro San Carlo, Naples (Italy) is dancing *Othello* by Italian choreographer Fabrizio Monteverde at the Court Theatre of the Royal Palace (Teatro di Corte) in February. The work, originally created in 1994 for Balletto di Toscana, is inspired both by the Shakespearean tragedy by the same name and by Rainer Fassbinder's film *Querelle de Brest* (based on the novel by Jean Genet). In April the Neapolitan theatre awaits Svetlana Zakharova who is to dance *Giselle* alongside Ruslan Skvortsov, one of the Bolshoi Theatre of Moscow's most brilliant dancers. This version of *Giselle* is being staged by Ludmila Semenyaka, in her day a prima ballerina at the Bolshoi; in other casts the leading roles will be danced Cuban couple Yolanda Correa/Joel Carreño (formerly with the Ballet Nacional de Cuba and now with the Norwegian National Ballet).

The nightingale sings again

After staging Italian choreographer Amedeo Amodio's *The Nutcracker*, in February the Rome Opera Ballet is presenting a creation by its director Micha van Hoecke set to Carl Orff's *Carmina Burana*; the evening's programme is completed by *Le Chant du rossignol* ("The Song of the Nightingale"). Choreographer Lorca Massine, son of Léonide Massine, is basing this ballet on his father's 1920 ballet by the same name (to music by Igor Stravinsky, from opera *Le Rossignol*) created for Diaghilev's Ballets Russes. The plot tells of a real nightingale competing with a clockwork nightingale. A more famous version was choreographed by George Balanchine in 1925 (this marked the first collaboration between Balanchine and Stravinsky), while various other choreographers (from John Cranko to John Taras) also tried their hand at it. The next dance performance at the Rome Opera House will be in April: a mixed bill of works by Alvin Ailey and José Limón (so far we know only that the programme is to include *The River* (Ailey) and *The Moor's Pavane* (Limón)).

Stefanescu in Tirana

In December the Ballet Company of the Tirana Opera House (Albania) presented *The Reawakening of Humanity*, a ballet by Marinel Stefanescu from 1986 which was given a new staging by the Albanian theatre. For the oc-



Alessia Gay, Alessio Rezza – Balletto dell’Opera di Roma: “Lo Schiaccianoci”, c. Amedeo Amodio (ph. Y. Kageyama)

casion, the Tirana dancers were joined by colleagues from the Compagnia Balletto Classico Cosi-Stefanescu which was founded almost forty years ago at Reggio Emilia (Italy) by Liliana Cosi, at the time étoile bal-

lerina at La Scala, and Romanian dancer and choreographer Stefanescu.

Rezart Stafa, Bianca Assad – Balletto dell’Opera di Tirana: “Risveglio Dell’Umanità” – c. Marinel Stefanescu



Creations on the Dutch horizon

Creations ahooy at the Nederlands Dans Theater with choreographers Paul Lightfoot and Sol León firmly at the helm (the two are also the artistic directors of NDT II, the company’s young group). A new work by German Marco Goecke (who has been NDT’s “Associate Choreographer” since last season) was presented in January, with creations by Crystal Pite (45) and Sharon Eyal (44) awaited at The Hague, where NDT is based, and in Amsterdam. Pite is now well-established on the international scene (as well as also being an Associate Choreographer at NDT) while Eyal, previously with the Batsheva Dance Company, is a product of the prolific contemporary dance scene in Israel. The two new works will be presented with *Kleines Requiem* (1996, music by Henryk Górecki) by great Dutch choreographer Hans van Manen, the doyen of modern European ballet.

Real swans fly in Copenhagen

A new production of *Swan Lake* with The Royal Danish Ballet is billed at the New Copenhagen Opera House in March and April. This version is by the company’s artistic director Nikolaj Hübbe in partnership with his deputy director Silja Schandorff, a former ballerina of the company. The theatre’s press office describes the new *Swan Lake* as a

The shapes of Martha Graham

In February The Martha Graham Dance Company return to the Joyce Theatre of New York for a two-week season entitled “Shape & Design”. They are presenting two programmes that highlight the sculptural and architectural dimensions of the aesthetics of Martha Graham, the high priestess of modern dance whose oeuvre continues to be performed by the company that bears her name. In the course of the short season we can expect to see *Panorama* (1935), *Chronicle* (1936), *Embattled Garden* (1958) and *Errand into the Maze* (1947). The latter is to be restaged with sculptures by Japanese artist Isamu Noguchi and reproducing the costumes designed by Graham herself (the previous originals having perished during the floods caused by Hurricane Sandy). Meanwhile on the creation front, aside from the works recently created by Nacho Duato and Andonis Foniadakis, a series of new *Lamentation variations* are planned. In recent years various choreographers have been asked to give their own “renditions” of the famous bench solo *Lamentation* created by Martha Graham in 1930. On this particular occasion the choreographers called in come from diverse walks (tap dancing, Afro dance, TV show dancing): Kyle Abraham, Michelle Dorrance, Liz Gerring and Sonya Tayeh.



Miki Orihara – Martha Graham Dance Company: “Embattled Garden” (ph. J. Deane)

“minimalist and cinematographic” version of this great classic of the ballet and it seems that we can also expect a real swan – in flesh, blood and feathers – to fly across the stage!

Scarlett among the fjords

A review of Liam Scarlett’s latest creation for The Royal Ballet of London can be found in this issue. However, the 28-year-old “cherub” (as he has been described on account of his angelic air, in spite of the dark themes that inspire him) is not only at home at Covent Garden, where he is one of the three resident choreographers, or in New York, where he recently presented creations both for New York City Ballet and American Ballet Theatre, but now also at the Oslo Opera House in Norway. After making *The Firebird*, followed by a sec-

ond creation, *Vespertine*, in 2013 for the company, Scarlett will now be presenting his first full-length ballet for the Norwegian National Ballet: *Carmen*, to music by Bizet.

Levaggi and Mancini in Florence

Although the Maggio Musicale Fiorentino now has a new venue, the Florence Opera House, the fate of the company that still goes by the name of MaggioDanza remains extremely unclear. But the problem does not lie in its name. After an aborted attempt to delegate dance activity to a private firm, the theatre’s management has not yet appointed the company’s director and there is reason to fear that the general intention is to do away with dance altogether. For the time being, however, a certain

amount of programming continues. In November, as previously reported on, a creation by Matteo Levaggi entitled *Punto d’azione*, to music by Ennio Morricone, was performed by MaggioDanza at the Teatro Goldoni and garnered success. At the close of the year Giorgio Mancini (who used to be the troupe’s director) presented an unusual (and clearly abridged) danced rendition of Richard Wagner’s *Tristan and Isolde*: a duo danced by Dorothee Gilbert and Mathieu Ganio (of the Paris Opéra Ballet); the programme was completed by a revival of the *Giselle* created by Mancini himself during the previous season. In this season dance returns to the Opera House in Florence with *Le Jeune Homme et la Mort* (“The Young Man and Death”) by Roland Petit, with Alessandra Ferri (dancing this role again after many years) and Herman Cornejo in the title roles.

Dance Click

by Luca Ruzza

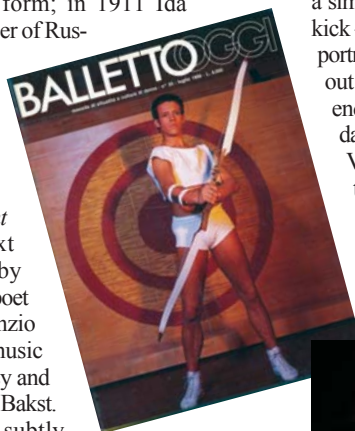


This is the third instalment of DanceClick, quirky curiosities on the Internet. It is devoted to Saint Sebastian, a young Roman and captain of the archers sentenced to death by the Emperor Diocletian whose favourite he was, because of his conversion to Christianity. The legend has it that Sebastian was bound to a stake, stripped bare and that his devoted archers were ordered to shoot arrows through every part of his body. Naturally such a young and handsome martyr with his hairless, teenage body, has fascinated

painters and sculptors through the ages and, especially during the late decades of last century, has also become something of a pop/commercial icon on account of his sexual ambiguity.

A character like that could not fail also to inspire the dance form; in 1911 Ida Rubinstein, a dancer of Russian origin, patron of the arts and socialite of the French Belle Époque, created the title role in *The Martyrdom of Saint Sebastian*, a text written for her by Italian author and poet Gabriele d’Annunzio with incidental music by Claude Debussy and costumes by Léon Bakst. Its stylised and subtly erotic modernism resulted but also stirred a scandal: the Archbishop of Paris asked Catholics not to attend because the dancer playing St Sebastian was a woman and a Jewess.

Fast forward to Maurice Béjart who, in 1986, had his favourite dancer from the Paris Opéra, Eric Vu-An, take the saintly role in his *Martyre de Saint Sébastien*; Béjart stated: “The Renaissance painters portrayed him as a blond, languid and pubescent youth, but Saint Sebastian was a warrior and captain of the Emperor’s archers. He came from the regions of the Danube and his hagiographies dubbed him as Christ’s athlete.” Well if Vu-An was the athlete, we can imagine who Christ was. (*Balletto Oggi*, BALLETT2000’s Italian ancestor, dedicated cover-story of issue No. 35 to Eric/Sébastien). In 2007 Robert Wilson had Mikhail Baryshnikov (above, left) don – or rather shed – the robes of St Sebastian in his high definition video portraits project dedicated to protagonists of the star system. Wilson’s project is



similar to photography but a careful examination reveals it to be a highly sophisticated work. The length of the video portraits varies between 30 seconds and 20 minutes; they seem motionless but in actual fact the stars perform tiny actions – a simple movement, the blink of an eye, a small kick – that magnify the potential of the traditional portrait bringing it closer to the film medium, without however dissipating its aura of fixity. We end our story (for now) with ballet divo of today Sergei Polunin (right) who appeared on Vogue Russia in a glamorous version of the transfixed saint. His icy and ambiguous gaze, his body marked not only by arrows but also by scratches and tattoos, make him a beautiful and damned martyr: the perfect mix for a Web 2.0 Saint Sebastian.





Dorothee Gilbert, Mathieu Ganio – MaggioDanza, Florence: “Tristan und Isolde”, c. Giorgio Mancini (ph. J. Bort)

Adieu Wilfride Piollet...

Wilfride Piollet, a former *étoile* ballerina of the Paris Opéra, as well as a renowned teacher, died in January; she was 71 years old. Piollet had been admitted to the Paris Opéra Ballet School in 1955, joining the company in 1963 where she was *étoile* from 1969 to 1983. Here she danced all the great roles of the repertoire (*Giselle*, *Swan Lake*, *The Sleeping Beauty*, etc.) as well as ballets by the great 20th-century choreographers – George Balanchine, Serge Lifar, Jerome Robbins and Roland Petit. She was an open-minded and curious artist who also danced the works of choreographers such as Merce Cunningham (who was a sort of revelation to her), Lucinda Childs and

Jean Guizerix, Merce Cunningham and Wilfride Piollet at the Paris Opera in 1973 for “Un jour ou deux” by Cunningham (ph. Serge Lido)



Dominique Bagouet and undertook productive research and creation with her husband and partner Jean Guizerix, also a *danseur-étoile* at the Opéra. Piollet was interested in Baroque dance as well. As a teacher she followed innovative models and re-elaborated the dancer’s daily exercises (preferring to start classes directly from the centre, rather than from the barre). As from 1989 she had been teaching at the Paris Conservatoire.

...and farewellarewell Alla Sizova

Russian ballerina Alla Sizova died last November aged 75. She was one of the most beloved prima ballerinas of the Kirov Theatre of Leningrad from the late Fifties to the early Eighties.

Sizova trained at the Choreographic School of Leningrad (which became the Vaganova Academy as from 1957) and in March 1958, even before graduating, she impressed in the Dryad Queen variation from *Don Quixote* with her amazing jump and a highly natural – albeit rigorously academic – quality of movement. A few months later in Moscow she performed the same variation, this time in the context of the *Corsaire* pas de deux alongside Rudolf Nureyev; a famous film of it exists in which one can already clearly see the magnificent ballerina that she

Alla Sizova in “The Sleeping Beauty” at the Kirov in the 1960s



was to become. Indeed, Alla Sizova truly was the incarnation of the great Leningrad School (which descended directly from the Russian Imperial School) and its pure lines, harmony of coordination and of the *port de bras*, suppleness of the legato, refined musicality, as well as of a relaxed and already quite modern technique (her jump amazes to this day).

She found one of her ideal roles in Aurora in *The Sleeping Beauty*: her ethereal beauty and the glowing freshness of her dancing can be admired in a historical film from 1964 (beside Yuri Soloviov). Sizova however excelled in many roles: in the classics (Maria in *The Nutcracker*, Kitri in *Don Quixote*, Princess Florina in *Sleeping Beauty*), in ballets from the Soviet repertoire (*Cinderella*, *The Fountain at Bakhchisarai*, *The Stone Flower* and, especially, *Romeo and Juliet*) and in creations by Konstantin Sergeyev, Oleg Vinogradov and Igor Belsky where she experimented with new styles of expressiveness, all the while remaining a symbol of Leningrad classicism. It is worth mentioning that she garnered immense personal success during the Kirov’s first tour of the West in 1961.

When her career as a ballerina was over she was deeply appreciated as a teacher and a coach, apparently also on account of the sheer joy she radiated – not only on stage, but also in everyday life. (C.M.)

Passion in Miami

Situated in a neighbourhood known as Little Havana in Miami stands a white colonial building, with lovely neoclassical columns, wherein beats Cuban ballet's "second" heart: the place where dancers who trained on the Castro Brothers' island turn up when they decide to defect – should an overseas tour have offered them the opportunity to remain in capitalist USA. We are talking about the headquarters of the Cuban Classical Ballet of Miami, that can put on a *Swan Lake* starring an émigré couple such as Hayna Gutiérrez and Miguel Ángel Blanco. The intention of director Pedro Pablo Peña, who himself defected in the 1980s, is that his company should compete, at least morally, with its neighbour across the sea in Havana, the legendary Ballet Nacional de Cuba, still under the thumb of ninety-something-year-old Alicia Alonso who is personal friend of Fidel Castro. Cuban accents, everywhere to be heard in Florida's sunny city, prevail amongst the dancers in the troupe led by the Caribbean's untiring fan of Terpsichore, Peña.

During the 19th International Ballet Festival of Miami, organized by Peña, we saw the latest prodigies that have emerged from the Ballet Nacional de Cuba, a powerhouse that continues to churn out new talent capable of virtuoso feats which fire up passion in audiences of Cuban descent. This public of balletophiles would be incapable of living outside La Isla Grande were it not for the pointes, tutus, jumps and pirouettes bursting with Latino ardour of the Miami troupe. And so here is the list of the company's new

Mónica Gómez Bolanos, Jorge Óscar Sánchez:
"Diana and Actaeon"
(ph. C. Llano)

acquisitions: Liset Santander, very tall and very romantic in *The Dying Swan*; Jorge Óscar Sánchez, formerly with Columbia City Ballet in South Carolina, who had the theatre screaming out loud in *Diana and Actaeon*; alongside him was Mónica Gómez Bolanos whose balancing is impeccable.

Then there was the exquisite, lissom and svelte Yaima Méndez in the vivacious Russian Dance from *Swan Lake*, and Gretel Batista and Ihosvany Rodríguez in the pas de deux from Soviet ballet *The Flames of Paris*. It is worth noting that Rodríguez now belongs to San José Ballet, directed by Cuban José Manuel Carreño, a former Ballet Nacional and American Ballet Theatre star, without ever having had to flee La Isla Grande



and is always fondly welcomed back whenever he returns home. The Cuban ballet family transcends all borders.

Also non-Cuban Latinos earned honours at the Miami Festival, especially two Mexicans: Paulina Guraieb Abella, who recently received the highest award at a competition in Cuba and was given an ovation dancing alongside Rodrigo Ortega Sánchez in the *Pas d'esclave* from *Le Corsaire* and in *The Flames of Paris*.

Yasmin Lomondo and Gustavo Carvalho brought in cheer from Brazil in *Don Quixote* while, as if to underline that the times they are a-changing not only between Cuba and Miami, a Russo-American couple shone in *The Black Swan*: Irina Sapozhnikova and Joseph Phillips from the State Primorsky Opera and Ballet Theater. In the course of the closing gala lifetime achievement award *A Life for Dance* went to Hélène Trailine; the latter, of Russian descent, was a pupil of Sedova and Egorova in Paris and went on to become a distinguished ballerina with the Grand Ballet du Marquis de Cuevas. Trailine danced with Serge Lifar, Maurice Béjart and Roland Petit, with Margareta Wallmann and Aurel Milloss, co-founded the Ballet de Nancy and has been a jury member at prestigious competitions such as Lausanne and Jackson.

Elisa Guzzo Vaccarino

Paulina Guraieb Abella, Rodrigo Ortega Sánchez: "Corsaire" (Pas d'esclaves)
(ph. C. Llano)



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“Contemporary ballet” in Spain: an heirless Ullate

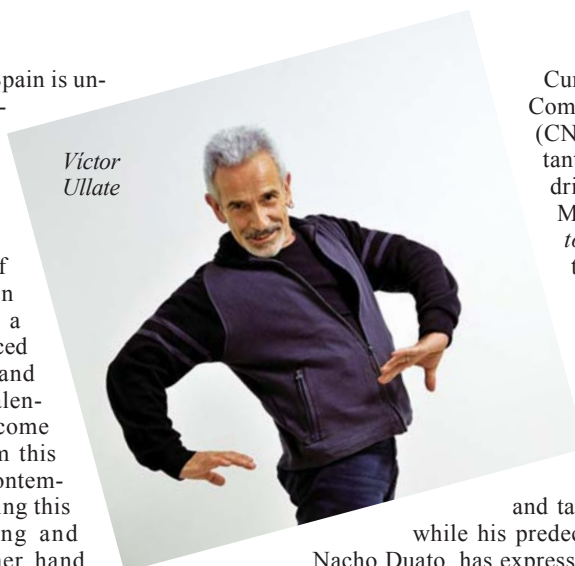
Is there such a thing as “contemporary new ballet”, i.e. a classically-based choreographic creation? If there is, Spain could well be a lucky country. However, the route opened up by Victor Ullate, teacher extraordinaire, company director and choreographer, has been seldom trodden, with preferential attention given to Nacho Duato and other imitators of Kylián. Roger Salas describes the ups and downs of “new” Spanish ballet and spotlights its new authors, active at home or abroad

Contemporary ballet in Spain is undergoing a crisis, as is blatant from some of its recent offerings and as is testified by a paradox: no young choreographer has followed in the authentically Spanish footsteps of Víctor Ullate (born in Zaragoza in 1947), while a current that is more influenced by a “global” aesthetic, and closer to Nacho Duato (Valencia, 1957), has instead become entrenched; we could term this current as “international contemporary new ballet”, assuming this actually means something and makes sense. On the other hand dance – just like present-day music – is undergoing a period of formal eclecticism and going around in circles, as it were.

Another tangible phenomenon today is that the majority of young Spanish modern ballet talents have pursued careers abroad, while many foreigners have settled in Spain. But does it make sense to look at nationality when discussing choreography? In my opinion it does, it is still pertinent though it is clear that we are heading towards true internationalisation – or globalisation – also in choreographic art; but it is hard to forecast whether this will be beneficial to that art’s development.

Choreographers, organisers, theatre directors and politicians in charge of culture: the aforementioned are all co-responsible for what the future has in store for contemporary ballet – whether this turns out to be growth or disintegration.

Things in Spain did not pan out as they did in Germany, which protected its own Sasha Waltz, or in England which fostered Wayne McGregor and Christopher Wheeldon, or in France where French choreographer Benjamin Millepied was welcomed home with open arms. No, Spain is about to become a desert as far as creativity on today’s ballet front is concerned.



Víctor Ullate

Currently the situation at the Compañía Nacional de Danza (CND, Spain’s most important company, based in Madrid and subsidised by the Ministry of Culture – *Editor’s note*) is depressing; to date its uncertainties and projects have mostly turned out to be fiascos. CND’s director José Carlos Martínez (a Spaniard and a former *danseur étoile* at the Paris Opéra) has shown little inventive and talent as a choreographer,

while his predecessor for several years, Nacho Duato, has expressly vetoed the CND from performing any of his works included in the previous repertoire. Thus the company has been in a state of mediocrity for some time, having only redeemed itself when performing ballets by Jiri Kylián or Mats Ek, or when it produced a “chamber work” of contemporary theatre-dance which had no connection to dance, like *Nippon-Koku*; this work was by Marcos Morau, a successful director who calls himself a choreographer even though he admits that he knows nothing about dancing. Morau is at the helm of his own group, La Veronal, and has received major international appointments. Other works commissioned by Martínez for CND turned out to be costly flops, such as *Romeo and Juliet* (2013) by Goyo Montero or *Babylon* (2012) by Arantxa Sagardoy and Alfredo Bravo.

To get back to Víctor Ullate and his company (like-wise based in Madrid), this dancemaker is in a category of his own, as is the evolution of his choreographic style. Following the drastic downsizing of his company, which now consists of under 30 members (a situation for which the Spanish public institutions, responsible for allocating subsidies, are to blame), Ullate has been forced to abandon the entire repertoire he had built up for his company in over 25 years of activity, from classics such as *Giselle* or *Don Quixote*, to Balanchine’s *Theme and Variations*





Victor Ullate
Ballet:
"Jaleos",
c. Victor Ullate (ph.
R. Montes)

and *Allegro Brillante*, not forgetting various choreographies by Hans van Manen, Rudy van Dantzig and Nils Christie; today Ullate's active repertoire consists solely of his own creations and of others by Eduardo Lao who is practically the artistic director of "Victor Ullate Ballet Comunidad de Madrid". The company's latest production was *El Amor brujo* ("Love the Magician") which debuted in late 2014 at the Teatro Real de Madrid and was not unanimously received by public and critics.

With his works Ullate has created a style of Spanish contemporary ballet which features explicit citations and a refined stylisation of the Spanish dancing which he had practised in his youth (before joining Maurice Béjart's Ballet du XXème Siècle in Brussels, Ullate had been a dancer with the Ballets de Antonio Ruiz Soler where he had performed the main Escuela Bolera roles). Later on as a choreographer, following successful works like *Jaleos* created for Tamara Rojo (inspired by Flamenco rhythms and set to electro-acoustic music), he veered towards more contemporary experiments, moving away from his previous style inspired by Spanish traditions. However he came back to these two years later in *El sur*, a long, choral work, very Spanish in its aesthetics and style, and where one can find the roots of his recent *Amor brujo*.

The point is that Victor Ullate has had no followers in this field of creation: there are no young choreographers who pursue a Spanish contemporary ballet rooted in the country's traditions. The case of Nacho Duato is very different insofar as he exercised a certain influence by implanting in Spain the Dutch school of modern ballet (in which he himself was moulded), to the point that there was even talk of "Duato colonialisation".

The most plausible explanation is that the cumbersome shadow of Nacho Duato's twenty years of unchallenged sway over Spanish ballet – as director of the CND – is still felt to this very day, despite the fact that he has been abroad for many years and is successfully continuing his career as choreographer

and director of big companies (first at the Mikhailovsky Theatre of St Petersburg and now at the Berlin Ballet). The consequence of those two decades still weigh down heavily on Spanish ballet. The truth is that Duato was interested only in promoting contemporary ballet within the confines of his own style and under his own aegis; when all is said and done, he only ever permitted very few dancers in his company – namely those faithful to him like Patrick de Bana, Yoko Taira and Tony Fabre (who died prematurely in 2014) – to create works.

In the interregnum between Duato and José Carlos Martínez's tenures, the Compañía Nacional de Danza was directed for a year by Hervé Palito, with new recruitments in line with his predecessor's tenure (Palito had been a principal dancer with CND and, later, Duato's assistant).

During that period other works, by Yoko Taira and Gustavo Ramírez Sansano (subsequently appointed director of the Luna Negra Dance Theatre in Chicago)



were taken into the repertoire. Ramírez, having since returned to Spain to lead his own group in Alicante, has now been appointed choreographer and director of the National Dance Company Wales. Works by Gustavo Ramírez feature in the repertoire of the Ballet Hispánico of New York while other creations are to be performed by Ballet BC at Jacob's Pillow Dance Festival 2015 (USA).

Also other CND dancers have branched out into contemporary ballet choreography. The four most significant are: Argentinian Francisco Lorenzo, Canadian Lesley Telford and Amaury Lebrun and Jean-Philippe Dury (both of whom French). Telford, after a nice creation entitled *Paredes de papel* ("Paper Walls"), presented at the Madrid en Danza Festival and whose dancers included some from the Compañía Nacional de Danza (e.g. Fernando Carrión and Dimo Kirlov) has now left Spain in order to return to Canada. Francisco Lorenzo is the only one who continues to dance with CND on a permanent basis, working freelance as a choreographer.

Lebrun and Dury have stayed on in Spain where they have established their own companies. Recently Lebrun presented his version of *L'Histoire du soldat* (Igor Stravinsky), while Dury is at the helm of the Madrid-based "Elephant in the Black Box" company for whom he has produced several works – though initially he had put on works on licence from Duato, such as *Remanso*. Dury's first two creations were *Cel Black Days* and *Mémoires Oubliées*; his latest one is *Las cuatro estaciones de Victoria*. The Elephant in the Black Box company is made up principally of young Spanish dancers. Amaury Lebrun's latest choreography was *Macbeth* for the Ballet Contemporáneo de Burgos, written and directed by Englishman David Freeborough, with scenery and costumes by Serb Tijana Javanovic.

In Valencia, the Ballets de la Generalitat Valenciana is still a medium-sized company, currently linked to the city's opera house (Palau de les Arts); Inmaculada Gil-Lázaro has been at its helm for a number of years and has done her best to maintain a mixed repertoire that ranges from Kylián, Forsythe and Duato to Patrick de Bana, Thierry Malandain and Ramírez Sansano.

Another recent name worth mentioning is that of Alejandro Cerrudo who has enjoyed a career both in Spain and abroad, is currently Resident Choreographer at Hubbard Street Dance in Chicago and was spot-

Compañía Nacional de Danza: "Nippon-Koku", c. Marco Morau (ph. B. Suarez)



lighted by *Dance Magazine* as an up-and-coming choreographic talent. Cerrudo has created for Ballet Arizona and the Compañía Nacional de Danza (and restaged for them his *Extremely Close*, a work originally created for Hubbard Street Dance at the Joyce Theater, New York in 2008). In 2010 he created *Malditos* for the Nederlands Dans Theater 2 which was acclaimed by critics.

Another subject (which I have already discussed and will look at again in *BALLET2000*) is that of the current growth of contemporary stage flamenco, a genre that is rapidly developing in the 21st century and of which Israel Galván is the main, and most widely-travelled, exponent. Galván is much admired in theatres and at festivals in Europe (especially France). No modern flamenco divo has been as high-flying as Galván since Joaquín Cortés.

Roger Salas

Aurélia Bellet, Aitor Arrieta – Compañía Nacional de Danza: "Delibes Suite", c. José Carlos Martínez (ph. J. Vallinas)



The magician returns

The end-of-year (2014) première of Víctor Ullate's new version of *El Amor brujo* ("Love the Magician") had been keenly awaited as it was the first Spanish contemporary ballet creation at the Teatro Real di Madrid, Spain's leading opera house, in a very long time. Set to the original Manuel de Falla score (plus



Marlen
Fuerte,
Josué
Ullate –
Victor
Ullate
Ballet:
“El Sur”
(ph. P.
Arnay)

excerpts by Luis Delgado and “In Slaughter Natives”), *El Amor brujo* was, despite the theatre management’s disinterest in dance, included in the Teatro Real’s Season thanks to Ullate’s impassioned insistence.

A preview of the work, to taped music, had been performed at the Opera House in Vichy (France) and had been well-received.

As Enrique Franco (doyen of Spanish music critics, as well as an expert on de Falla) affirmed more than twenty-five years ago, we shall continue for many years to come to analyse, discuss and admire *Amor brujo*, our hearts will throb for it and, in future years we shall delve ever further into the differences and correspondences between the first 1915 version and the second and final version dated 1925.

Opinions have varied tremendously on Ullate’s undoubtedly eclectic approach to it in this new ballet of his. On one hand there was appreciation – a given – for singer Estrella Morente, a true diva of exquisite elegance who dominates the stage. On the other hand one must also underline the brilliance of the company (the Víctor Ullate Ballet) and its strong delivery that even reaches a certain virtuosity in those moments in which there is real dancing.

If anything, the problem lies in the musical add-ons, too many and too extraneous to de Falla’s score. Consequently, the music’s continuity loses its force, although conductor Josep Vicent responded well in trying to maintain tension and control. The peculiar and superficial

music of Swedish band “In Slaughter Natives” is wearying, overly long and distracts the public instead of taking it deeper into the mystery of the action.

In this rendition Ullate has gone even further than in his previous 1994 version where he had added electronic pieces by Luis Delgado; in that earlier version one was still aware of the main body of de Falla’s music, but in this one that corpus is weakened and lost sight of amidst the flurry of audio/visual gimmicks, attention-grabbing and trendy but, this time, bewildering. The impression is that Ullate is asking the spectator to take an active part in this show by imagining the unity of a sequence of scenes, almost all of which steeped in an atmosphere of “Tenebrism”, some more successful than others. But it’s as if there were two ballets crammed inside each other.

The Spanish choreographer did preserve some valid elements from his first 1994 version, like “Danza del fuego” and “Danza del fin del día”, dances that exude a certain Béjart-like fragrance: a homage to the choral style of Ullate’s master with a timeless visual effect that still works today.

The scenery was perhaps ill-conceived for the Teatro Real’s monumental fly tower, it did not take into account the right proportions for the dancing (namely the space : dancer ratio) so, consequently, the dancers look tiny on stage. The light design was weak and unsuitable while the smoke effects blur out a good deal of the action, according to a current trend that does nothing to help one’s perception and understanding of movement. As for the costumes, they were also extremely dark (when not indeed black) and in a gratuitously timeless style, with large maxi-length coats for the men denoting a possible Neo-Gothic inspiration that is, in any event, foreign to any notion of Spanishness. The projected cartoons remind one of a vampire-themed strip-cartoon while the gigantic neon moon squashes the artists unnecessarily.

Dancers Marlen Fuerte and Josué Ullate, as Candela and Carmelo, danced with complicity and intensity, giving their best.

Much applause. But I wonder if it really is necessary to torture a musical genius like de Falla in this way in order to make him modern...

Roger Salas

Estrella
Morente,
Ksenia
Abbazova,
Marlen
Fuerte –
Victor Ullate
Ballet: “El
amor brujo”



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The Royal Ballet

The young Scarlett's anxiety

The Age of Anxiety – chor. Liam Scarlett, mus. Leonard Bernstein
London, Covent Garden

The curse on British ballet has been that, from its inception in the 1920s, it has been blessed with great choreographers, from Antony Tudor and Frederick Ashton – not forgetting founder Ninette de Valois herself – and then to the next generation of Kenneth MacMillan and John Cranko.

And then it all stopped. By then, the UK

around the world, so this peripatetic dance maker is only a relatively rare visitor to his home company, making a new ballet from him big news.

The Age of Anxiety shows Scarlett continuing to explore his fascination with dance-drama. After the heavy, over-wrought *Sweet Violets*, this new work shows a lighter touch and follows much of W. H. Auden's poetic scenario which prompted Leonard Bernstein to create his large-scale symphonic score, used here by Scarlett to tell the tale of strangers meeting, drinking and flirting in a New York bar. The atmosphere is initially reminiscent of Jerome Robbins' *Fancy Free* but Scarlett creates not only his own magic-realist narrative style but also delves into the minds of the four characters.

As with any choreographer of note, Scarlett

has eyes only for McRae.

In John Macfarlane's impressive setting, Scarlett has these four play out their fears, hopes and desires in a way entirely his own and, importantly, fully in the tradition of the company and his choreographic forbears. Scarlett, as with all other 'international' choreographers in today's world, will never have the loyalty to one company à la Balanchine or Ashton, but, if he continues to see London's The Royal Ballet as home, perhaps British classical dance can breathe a little more easily once again.

Gerald Dowler

Bavarian State Ballet, Munich

Genuine Petipa

Paquita – chor. Marius Petipa (Alexei Ratmansky), mus. Édouard-Marie-Ernest Deldevez, Ludwig Minkus, extra music Adolphe Adam, Leo Délibes, Vassily Barmin, Riccardo Drigo, Cesare Pugni
Munich, Staatsoper

Marius Petipa must be one of the most mistreated choreographers in ballet history. As the creator and/or definite reviser of the majority of the surviving classics, his name has become tied to a variety of productions. These are, at best, stylish adaptations; just as frequently they have strayed beyond the point of recognition from the French master's original concept.

At least that is one of the impressions we get after seeing Petipa's full-length *Paquita* by the Bavarian State Ballet, meticulously reconstructed from choreographic notations and several others sources dating from the late 19th/early 20th century by Alexei Ratmansky and music and dance historian Doug Fullington.

Unlike previous productions based on old notations (Vikharev at the Mariinsky, Burlaka at the Bolshoi, among others), they resisted the temptation to adapt the choreography to contemporary expectations and fashion. Ratmansky filled the gaps for only two minutes, which distinguishes this *Paquita* from Pierre Lacotte's own version for the Paris Opera. The Munich *Paquita* has the strongest possible claims to authenticity and looks as enchanting as it is surprising.

Created in 1846 in Paris with choreography by Joseph Mazilier and music by Édouard Deldevez, *Paquita* was mounted in St. Petersburg by Petipa just one year later and completely reworked in 1881 (with further revisions until 1892). It tells the melodramatic story of a gypsy girl in Napoleonic Spain who, following several antics, turns out to be the daughter of a French general. Not the most memorable of plots, yet Petipa wove a characteristically rich blend of mime, character and academic dance around it. Thanks to this reconstruction we can



Laura Morera, Steven McRae – *The Royal Ballet: "The Age of Anxiety"*, c. Liam Scarlett (ph. B. Cooper)

had a homegrown repertoire second to none, but the life-blood of dance, new creation, subsequently congealed in its veins. Since MacMillan's death the quest has been on to find 'the next' great British choreographer. Some looked to David Bintley, still producing work of a high standard, while others thought of Michael Corder and presently The Royal Ballet has put its choreographic eggs in the baskets of Christopher Wheeldon and Wayne McGregor. But not all – Liam Scarlett is the youngest of the latest contenders for the crown, and early indications are promising indeed. However, he has, as with any choreographer of any talent, been snapped up by companies

has made roles for specific collaborators, highlighting their particular talents both in terms of dancing and acting: Laura Morera is the company's most musical principal and an actress of worth; here she plays the slightly desperate vamp who tries to seduce Steven McRae's arrogant, sexy sailor on leave. McRae is given show-off steps totally in keeping with his character, Scarlett succeeding in depicting thought and motivation through movement. Bennet Gartside is a dance-actor of rare power, and his crumpled travelling salesman progressively shows the real man beneath his job, down to his attraction for Tristan Dyer's nervous, closeted young man who rejects his advances and



Daria Sukhorukova, Tigran Mikayelyan – Bayerisches Staatsballett, Munich: “Paquita”, c. Marius Petipa (ph. M. Haegeman)

now see long-lost gems like the French-influenced *Pas des manteaux* for 12 couples (with the matadors *en travesti*) and the *Pas de sept bohémiens* (or the *Pas de Carlotta*, referring to Grisi, creator of the title role). The finale incarnates of course the grandeur of the academic style with the *Grand Pas*. Mimed scenes are omnipresent and remind us of the rich Bournonville legacy.

We can also appreciate fully how Petipa’s choreography stands out in elegance and musicality. There is plenty of virtuosity but there is no trace of showiness or acrobatics. While tremendously detailed, structural clarity in steps and sequences – as much as in the bigger architecture of the ensembles – always prevails. Stylistically, the results are extraordinary as well: the emphasis on the *épaulement*, the flexibility of the upper body, the refinement of arms and hands, while legs are generally kept low, all present an image of ballet which seems very far away indeed from the classicism performed today.

The production was newly designed by Jérôme Kaplan. His sets are effective, his costumes beautiful recreations in Empire style.

The Bavarian State Ballet performed with admirable zest and vivacity, if not always with the greatest precision. Leading roles were shared between Daria Sukhorukova’s sparkling Paquita, Tigran Mikayelyan’s dashing Lucien and Cyril Pierre’s daftly scheming Inigo.

There is no question that Ratmansky and his team resurrected a museum piece. As Balanchine, too, understood quite well, Petipa in his pure, unalloyed genius remains a treasure trove and even food for thought for classical ballet as we know it today. We have moved a long way away from Petipa, although we continue to use his name freely. A lot has been lost with time, yet it is clear that not all changes were actual improvements. Petipa is not only the most mistreated choreographer in ballet history, he may also be one of the least understood. A magnificent production like this *Paquita* is definitely a step in the right direction.

Marc Haegeman

Christopher Wheeldon

The American is in Paris at last

Un Américain à Paris – mus. George Gershwin and Ira Gershwin, adaptation Craig Lucas, dir. and chor. Christopher Wheeldon
Paris, Théâtre du Châtelet

George Gershwin composed his symphonic poem *An American in Paris* in 1928 following a trip to Europe during which he had met Stravinsky, Ravel, Poulenc and Milhaud. Although Vicente Minelli’s 1951 film, starring Gene Kelly – also the choreographer – and a very young Leslie Caron, has assured the composition global success, curiously enough it has rarely been staged as a musical (and at any rate never in Paris).

The production at the Théâtre du Châtelet in Paris at the close of 2014, the result of a co-effort between its director Jean-Luc Choplin and two Broadway producers, was a world première.

No expense was spared: a cast of 70 including 34 singers and dancers (some from New York City Ballet and The Royal Ballet of London), grand sets and amazing light designs, all of which orchestrated by director and choreographer Christopher Wheeldon. And while the aforementioned film was undoubtedly a source of inspiration (the story being that of an American soldier and painter who



Leanne Cope,
Robert Fairchild:
“An American in
Paris”
(ph. S. Gripoix)



Robert Fairchild: "An American in Paris", c. Christopher Wheeldon (ph. A. Sterling)

falls in love with Paris and stays on there after the Second World War), here the plot and dancing are given an entirely different treatment.

As director, Wheeldon shows the gamut of his talents masterfully: the numerous dance numbers, always an integral part of the action, range from the "neo-classical" to contemporary style, via jazz dance and even a parody of modern dance, with a particularly good tap dance in tribute to Gene Kelly. The show as a whole never misses a single beat.

It is also faithful to the spirit of the film and to Kelly insofar as the art theme features prominently – although here it is not Dufy and Utrillo that the main character is crazy about but, rather, abstract art. Thus the scenery has a Constructivist look enhanced by particularly sophisticated videos.

One must salute the cast who double – indeed triple – up as dancers/singers/actors. A bril-

liant work that Americans will get to see after the Paris run when it hits Broadway in February.

Sonia Schoonejans

Staatsballett Berlin

Outside the square

The Open Square – chor. Itzik Galili, mus. "Percossa"

Berlin, Komische Oper

Dance as a vent, a means of uniting mankind, something that does not tell a story but says a lot about its choreographer, its dancers and life in general. We are talking about *The Open Square* created by Israeli choreographer Itzik Galili for the Berlin Opera Ballet in 2012.

At the beginning of the work one of the dancers takes the microphone and, addressing the public, voices his rebellion against the

demiurge-choreographer: "He thinks he alone exists! And what about us dancers and our feelings? We're not puppets!" Galili treats them that way profusely: in the first of the eleven sequences that make up *The Open Square* he deploys an army of expressionless "puppets" moving mechanically; an "army" that is soon joined by the manipulating *maître de ballet*.

Galili livens up the choreography with touches of humour. One dance ousts the next, thus an undulating soloist turfs out the robotic corps de ballet while the lights are on... The dancers then play with a large quantity of electric light-bulbs, from light to darkness. Different scenes with different purposes, all united by a single common theme: body communication.

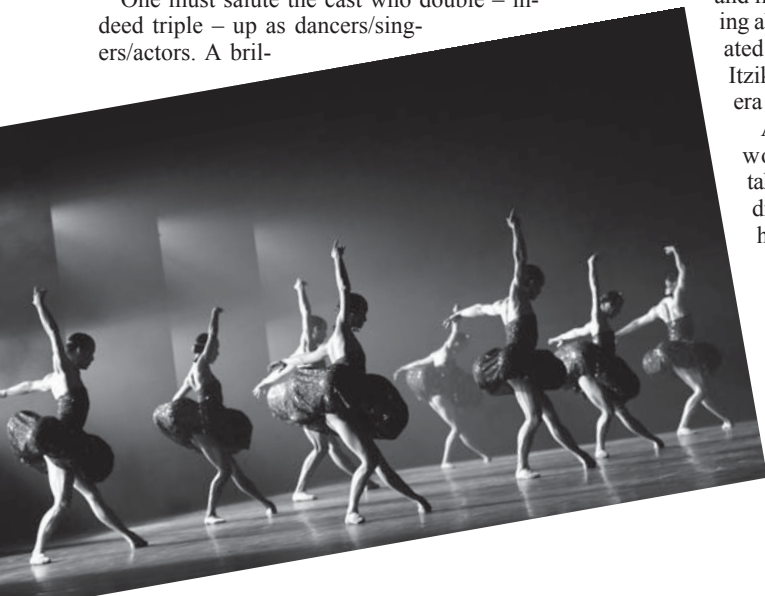
The stage is empty. Yaron Abulafia's light designs shape the space. Usually the dancers appear unassuming in flesh-coloured underwear. But Natasja Lansén fits them out in glamorous black unisex puffed tutus; at least until the black balloons that account for their puffiness take flight. "Things are not always what they seem," comments the costumer, inviting the public to "think outside the square".

The Percossa quartet are also longstanding collaborators of Itzik Galili and compose invigorating music for him in which manifold percussions duet with the strings. Here and there we are aware of a distant echo of Thom Willems or a shrill evocation of Shostakovich... But it is in the finale "Borderline-Tanz" that Percossa – played by the Komische Oper Orchestra – surpass themselves.

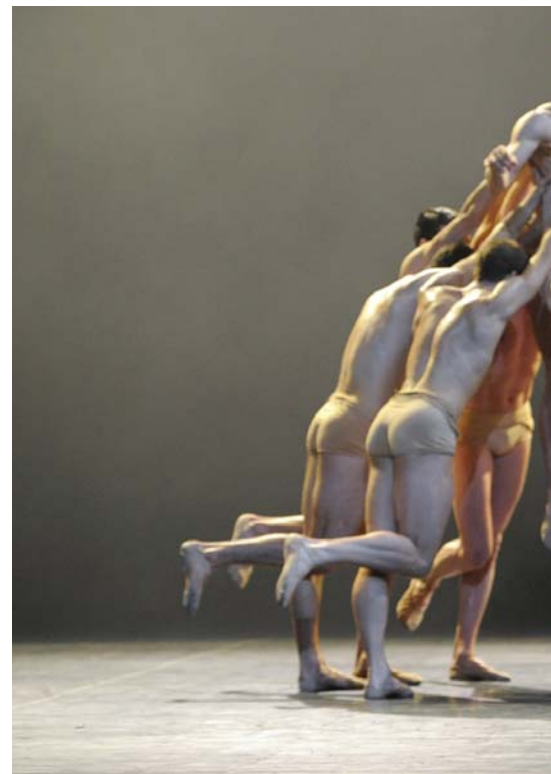
This repetitive work, performed by about twenty dancers, unfolds in a crescendo until it reaches a hypnotic vortex. A brilliant work, interpreted by the Berlin troupe clearly in dazzling shape.

Jean Pierre Pastori

Berlin Staatsballett: "The Open Square", c. Itzik Galili (ph. B. Stöß)



Berlin Staatsballett: "The Open Square", c. Itzik Galili (ph. B. Stöß)



Ballet du Grand Théâtre de Genève

Bring on a new Nutcracker!

Casse-Noisette – chor. Jeroen Verbruggen, mus. Pyotr I. Tchaikovsky
Geneva (Switzerland), Grand Théâtre

Is it possible to make a new *Nutcracker* without it being boring or a bad copy of pre-existing versions? This ballet is always a challenge for choreographers who try their hand at it. And yet, after Matthew Bourne, Benjamin Millepied, Andy Degroat and many others, it is now Jeroen Verbruggen, a former dancer with the Ballets de Monte-Carlo, who rises to the challenge at the invitation of Philippe Cohen, talent-scout and director of the Ballet du Grand Théâtre de Genève. With his clinical eye, Cohen can take it upon himself to coach the beginners he launches.

Young Belgian choreographer Verbruggen, who has given up his career as a dancer to concentrate entirely on choreography, only had a few short works to his name when given the opportunity to tackle this evening-long ballet with 22 dancers (the full company) and a major score played by a live orchestra.

Verbruggen moves away from the tale told by E.T.A. Hoffmann and Alexandre Dumas and on which the traditional Russian ballet is based, in order to tell a tale of his own, using a vivacious and irreverent lexicon, often funny (though now and again veering towards vulgarity – as when Clara gets her bottom groped), at an rate always virtuosic. He knows how to use the classical idiom and distort it unexpectedly. A breeze of folly blows across the stage and reminds us of certain works by Mark Morris or even the films of Tim Burton.



Nahuel Vega, Sara Shigenari – Ballet du Grand Théâtre de Genève: “Casse-Noisette”, c. Jeroen Verbruggen (ph. G. Batardon)

But the solidity of this ballet also resides in the different levels of meaning that it reveals: apart from the aesthetic pleasure we get from the exuberance of the scenes and the impeccable dancing, we also discern a search for identity behind the enchantment, as indeed is to be expected from a major first opus.

Verbruggen did not go to Geneva unaccompanied. Costumes and scenery were designed by visual artists Livia Stoianova and Yassen Samouilov with whom he has previously collaborated. The two succeeded in suggesting the fairy-tale atmosphere of this ballet – a Christmas classic – using simple means: the

scene is bare with a huge glistening wardrobe, covered in mirrors, dominating centre stage; its three doors open onto the dream when a band of children emerge behind Drosselmeyer who prepares to break the spell under which the girl Clara has been cast. A few gold rain effects and bizarre costumes: other than this, the rest unfolds against minimalist scenery, with a rejuvenated company on top form.

Sonia Schoonejans

Het Nationale Ballet

Back to Bach

Mus. Johann Sebastian Bach: *In Light and Shadow* – chor. Krzysztof Pastor; *Axiom Of Choice* – chor. Ernst Meisner; *Fantasia* – chor. Hans van Manen; *A Million Kisses to my Skin* – chor. David Dawson
Amsterdam, Muziektheater

Het Nationale Ballet’s “Back to Bach” programme included a short clip by former principal dancer Altin Kaftira. It mixed shots of a cellist playing Bach with images of a dancer performing on a beach. Quite unintentionally, this film summarised the bill: as a choreographer, either you dig deep into the music, like the cello player, to unravel its secrets, or you end up like the dancer staring aimlessly towards the sea, merely imitating the music. “Back to Bach” had something of both.

Krzysztof Pastor’s *In Light and Shadow*, first seen in 2000, only skims the surface of the music. Neither the meditative opening duet, danced in funny sci-fi frocks to the





Igone de Jongh, Casey Herd – Het Nationale Ballet: “Fantasia”, c. Hans van Manen
(ph. M. Haegeman)

Aria from the *Goldberg Variations*, nor the light-footed main part, using an ensemble of 16 moving to the Third Suite for Orchestra, bring us any further than the plain obvious.

Anna Tsygankova – Het Nationale Ballet: “A Million kisses to my Skin”, c. David Dawson (ph. M. Haegeman)



Budding choreographer Ernst Meisner, a former dancer with The Royal Ballet as well as DNB, is now artistic coordinator of the Junior Dance Company within DNB. *Axiom of Choice* (his first major creation for the company) for a mixed group of 12 is set to the Concerto for oboe and violin and the famous *Ich ruf’ zu Dir, Herr Jesu Christ*. While not without merit, *Axiom of Choice* verges towards a disconnected display of male bravura. The final duet, danced by Jurgita Dronina and Isaac Hernandez, was undoubtedly the strongest part, albeit totally unrelated to what had come before.

How potent Bach set to dance can be demonstrated by Hans van Manen’s *Fantasia*, originally created in 1993 for the Nederlands Dans Theater. It uses three different pieces transcribed for piano, but the choreography is structurally so strong and naturally flowing from the music that it never feels like a patchwork. Moreover, van Manen lets the three couples go through an array of emotions with the sparest of means in the shortest of time.

Finally, *A Million Kisses to my Skin* created for DNB was David Dawson’s first major choreography. Slightly revamped for this revival, *A Million Kisses to my Skin* takes classical dance on an electrifying journey. Deftly alert to the nuances of the music (the Concerto for harpsichord, strings and basso continuo), in a space bathing in white light, Dawson lets his dancers explore the boundaries of their physique, dashing and daring, continuously reshaping dance as if in an improvisatory manner. *A Million Kisses to my Skin* possesses the cleanness and the drive of

the music in spades, but just as much its emotional resonance. The whole cast responded with confidence and obvious delight – Anna Tsygankova, Igone de Jongh, Maia Makhateli, Remi Wörtmeyer, and the brilliant Michaela DePrince most remarkably so.

Marc Haegeman

Stuttgart Ballet

Homage to Kenneth MacMillan

Chor. Kenneth MacMillan: *Das Lied von der Erde* – mus. Gustav Mahler; *Requiem* – mus. Gabriel Fauré
Stuttgart, Staatstheater

Many years ago the term “the Stuttgart miracle” was coined, an acknowledgment of the extraordinary phenomenon of a world-class ballet company existing and thriving in the relatively low-key capital of Germany’s Baden-Württemberg. That was in the 1960s: but fifty years on, the miracle continues; the ‘golden’ generation of Marcia Haydée and Richard Cragun is long past and John Cranko is long dead, but the company continues to work to the highest standards with its famous sense of ‘family’ intact.

Interestingly, Stuttgart’s relative isolation has meant the survival of much that in other comparable companies has been lost, most important of which is genuine respect for the past. For the ballet company of today, Cranko and his dancers are still a vivid presence, thanks largely to the artistic team from director Reid Anderson downwards and including the remarkable octogenarian Georgette Tsinguirides

Alexander Jones, Myriam Simon, Evan McKie – Stuttgart Ballet: “The Song of the Heart” – c. Kenneth MacMillan



who notated the entire repertoire and still coaches the dancers from the original books.

Which is why two of Kenneth MacMillan's masterpieces, both originally created for this ensemble, come up so freshly in revival here. *Das Lied von der Erde* ("Song of the Earth"), initially rejected by conservative Covent Garden, is a very different ballet from that seen elsewhere (on its success, The Royal Ballet changed its mind and asked the choreographer to stage the work in London after all). We see here more of what it was at creation, a freer, fresher interpretation characterised by a looser, more spontaneous upper body and arm movement.

Costumes are Nicholas Georgiadis' first concept, in a variety of colours rather than the drab, near-monochrome of his subsequent re-design. Tellingly, *Der Ewige* (The Eternal One) is in sky blue, making him less sinister than his black-clad London counterpart The Messenger of Death; he is more the embodiment of the immortal which stands behind our own mortality.

At the centre of this performance, Alicia Amatriain moved with seemingly visceral spontaneity to Mahler's extraordinary music (played and sung briskly by the superlative house orchestra and opera singers), flanked by an earthy Jason Reilly as The Man and the angel-like Marijn Rademaker.

Stuttgart's talents go far deeper than its roster of senior dancers: English principals Alexander Jones and David Moore were striking by their clear, elegant movement quality in the "Libera Me" of *Requiem*, MacMillan's response to the early death of his close friend Cranko, and Constantine Allen gave muscular gravity to Cragun's loin-clothed role. But *Requiem* is also a true company piece: originally a collective outpouring of grief from Cranko's dancers, it is now a work of intense beauty and spirituality and also, when performed by the Stuttgart Ballet, an affirmation of this company's special qualities – beauty and strength today, born out of respect for the past.

Gerald Dowler



Marianela Núñez, Gabriela Corrado: "Romeo and Juliet", c. Kenneth MacMillan (ph. M. Brescia, R. Amisano)

Balletto del Teatro alla Scala

"Romeo" returns to La Scala

Romeo and Juliet – chor. Kenneth MacMillan, mus. Sergei Prokofiev

Milan, Teatro alla Scala

Accepting a commission has never prevented an artist from producing a masterpiece. Examples are not rare in the music world. Pyotr I. Tchaikovsky was commissioned to compose *The Sleeping Beauty* by the Mariinsky Theatre of St Petersburg and *Swan Lake* by the Bolshoi Theatre of Moscow. As for Sergei Prokofiev, it was again the Mariinsky (at that time known as the Kirov) that commissioned his *Romeo and Juliet*, a four-act ballet lasting over two hours. Forgetting the early, somewhat unconvincing ballets, we can affirm that Prokofiev's music has inspired various other compelling versions, including those by two great masters of the story ballet, John Cranko and Kenneth MacMillan, both of which have been, in different periods, in the repertoire of Teatro alla Scala.

Thus, Milan has now revived the MacMillan ballet, originally created in 1965

at Covent Garden, London (with legendary couple Rudolf Nureyev/Margot Fonteyn creating the title roles) and restaged at La Scala in 2010, with new scenes and costumes produced by theatre itself.

MacMillan's choreography is very effective, simple and uncontrived, as well as realistic, almost prosaic, laced with humour that offsets the tragic scenes – in keeping with the Shakespearean spirit. Mauro Carosi's sets (brick walls) bring out the geometrics of the movement perfectly while Odette Nicoletti costumes (pale colours for Romeo and Juliet, dark for everyone else) highlight the lovers' youth and innocence.

Various guest stars of international repute alternated as Romeo and Juliet but the young talented company dancers who were also cast in the title roles testified to the good work of Makharr Vaziev who has been the troupe's director since 2009 and has made the internal hierarchy more flexible, allowing simple soloists to take *étoile* roles. Thus it was for Gabriele Corrado.

Surrounded by a far more compact and disciplined corps de ballet than I saw just a few years ago, Corrado was a marvellously romantic Romeo beside Royal Ballet of London principal Marianela Núñez. Although he may not yet have the air of a star, Corrado nevertheless gives a perfectly tuned interpretation, unfussy yet adroit, and is a highly-

attentive partner. He danced impeccably in the first act's very difficult solo created by MacMillan for a young and frisky Nureyev.

Marianela Núñez (who trained at the Teatro Colón in Buenos Aires before going across to The Royal Ballet School in London) has an excellent technique which saves her from overly-artificial dramatics.

Sonia Schoonejans

Compañía Nacional de Danza

A Spanish *Raymonda*

Allegro Brillante – chor. George Balanchine, mus. Pyotr I. Tchaikovsky; *Raymonda Divertimento* – chor. José Carlos Martínez (after Konstantin Sergeyev and Rudolf Nureyev), mus. Alexander Glazunov; *Delibes Suite* – chor. José Carlos Martínez, mus. Léo Delibes; *In the Middle, Somewhat Elevated* – chor. William Forsythe, mus. Thom Willems
Madrid, Teatros del Canal

A new version of what has been billed as “*Raymonda Divertimento*” (i.e. the *divertissement* with character dances, the *Grand pas* and the Apotheosis from Act 3 of *Raymonda*, *Editor's note*) debuted during the celebrations for the 35th anniversary of the Compañía Nacional de Danza de Madrid. The choreography this time was by the company's director José Carlos Martínez, based on Rudolf Nureyev's version for the Paris Opéra and the historical one attributed to Marius Petipa (but actually by Konstantin Sergeyev) that, being in the repertory at the Kirov, Nureyev learnt and danced when he was young. *Raymonda*, therefore constituted Martínez's big balletic challenge.

The result was discouraging and pitiful, in-

adequate from the formal/aesthetic point of view, leaving no hope in the possibility of retrieving within the company that level of technical skill that is indispensable for tackling a ballet of this kind and format. To speak of *Raymonda* is to speak of nobility, classical majesty, plasticity and poise, above all of that sublime, suggestive and subtle motif that wafts in with the celesta and to which the prima ballerina must respond with distilled simplicity.

The production as conceived by Martínez was a badly thought-through patchwork that mixed together tutus from three different periods, three different scenographers and three different authors. In other words, a pastiche, just like the choreography itself that tried timidly, though in vain, to approach Nureyev's. The final Apotheosis, which is supposed to be the climax of splendour in the full ballet, in Martínez's version is a display of immaturity and of scanty familiarity with the culture of ballet.

For the debut Martínez called in French dancer Mathilde Froustey, a former soloist with the Paris Opera Ballet and currently a principal at San Francisco Ballet. Froustey also danced *Allegro Brillante* (Balanchine) and did not seem a suitable choice for either ballet. In *Raymonda* her dancing, clearly under-rehearsed, revealed a lack of musicality and familiarity with the style, as well as an inability to deliver the most emphatic phrasing of the choreographic canon correctly. On other evenings Lucie Barthelemy, clearly miscast in this role, was an equally unconvincing *Raymonda*. The corps de ballet was uneven and unmusical, and the male soloists were unacceptable.

As far as principals Anthony Pina and Moisés Martín Cintas are concerned, it is clearly the director who is at fault for casting them in a role that neither of them is up to. Pina has a good jump but lacks proper academic training and his turns are not up to scratch.



Compañía Nacional de Danza, Madrid: “*Raymonda*”, c. José Carlos Martínez (ph. Jesús Vallinas)

Martín Cintas, clearly in the twilight of his career, looks pathetic as he tries to stay alive at any given moment. The remainder of the soloists muddle through the steps, but this is neither dancing nor does it correspond to the magnificence of the academic canon which is the ballet's true core.

Roger Salas

Zürich Ballett

Anna Karenina in Zurich

Anna Karenina – chor. Christian Spuck; mus. Sergei Rachmaninov, Witold Lutoslawski and others
Zurich (Switzerland), Opera House

45-year-old German choreographer Christian Spuck's latest creation at the Zurich Opera, *Anna Karenina* based on the novel by Leo Tolstoy, was eagerly awaited after his successful *Romeo and Juliet* (also for the Swiss troupe, at whose helm he has been since 2012).

This new ballet of his has two weak points. Firstly, the music. A clumsy patchwork consisting of a motley string of excerpts from Sergei Rachmaninov (the arrangements by Christoph Barwinek are excellent) together with music by Polish composer Witold Lutoslawski and other Russians. (It is worth noting, out of curiosity, that Tolstoy did not like Rachmaninov's music. His favourite composer was Tchaikovsky). Secondly, the scenery: the dancers pull and push around stands on which they position boards where some of the scenes are danced. All of which is highly laborious. In the same manner, they pull out drapes on which photos and short videos are projected. The cur-



Viktorina Kapitonova, Filipe Portugal – Zurich Ballet: “*Anna Karenina*”, c. Christian Spuck (ph. M. Rittershaus)



tains are rumpled without our understanding whether the effect is intentional or not.

Apart from these failings, the ballet works very well. The staging is compelling. The curtain rises on Anna Karenina's funeral. The various characters take shape one after another. We are spellbound by the story from beginning to end, without any dull moments. The choreography consists in elements of classical ballet (the girls are on pointe) and modern dance. The scene where the peasants harvest the wheat, in a modern style, is beautiful. The ballroom scenes are also successful as are the solos and pas de trios, as well as the pas de trois of Anna Karenina, Karenin and Vronsky.

Viktorina Kapitonova, Anna Karenina in the first cast, is a lovely ballerina whose technique is impeccable while Swiss Juliette Brunner, Anna Karenina in the second cast, is more touching. Denis Vieira is a solid Vronsky and Eric Christison is equally convincing. The two Karenins, Filipe Portugal and Manuel Renard, shine with technique and stage charisma. Of the two Kitties, Katja Wünsche and Yen Han, I preferred the former whom I found more natural. The company is on top form and performs at a high standard.

Emmanuèle Rüegger

Ambra Senatore

An ordinary, everyday red herring

Aringa rossa – chor. Ambra Senatore, mus. Igor Sciavolino
Tobbogan de Decines, Biennale de Lyon (France)
– Fonderie Limone, Moncalieri-Turin (Italy)

38-year old choreographer and performer Ambra Senatore from Turin, who has been active since she was very young in both Italy and France (indeed nowadays more in the latter than in her own country) has written of her latest

work – presented at the Lyon Biennial– that it portrays “the dynamics of a social group, common to all and as seen in everyday life, the surreal and funny aspects of which have been blown up”.

For once there is perfect correspondence between theory and practice, according to Ambra Senatore's style, polite, well-behaved, with her casual air, never prone to high drama.

Her dance theatre is neither crude, nor rough, nor cruel; she looks at the world with something of an astonished gaze and a light feminine touch. Hers is a world of banal young bourgeois setbacks transposed into supple, flowing dancing, highlighted by pauses that give the spectator an opportunity to observe the dancers' faces and questioning expressions, amidst shrieks, cries and fake chitter-chatter in Grammelot and indistinct and absurd gibberish puns.

The movements go from slithering to crawling, to running, to skipping, to rolling, to sitting and stopping, in slow or frozen motion; the actions are minute and repetitive, laced with everyday neuroses and clumsiness. We watch well-meant or silly actions that don't quite come off, so awkward they make us smile like when

an attempt is made, in the most unlikely ways, to grasp a key which is too high-up to reach.

The audio is equally pleasing, with excerpts of ancient airs; at times it is light, with fragments of cheerful swing music. Pina Bausch used to do something similar, but with the aim of striking a contrast, and with far greater cruelty. We must mention, though, that space and time are skilfully dealt with, in a sort of crescendo, denoting a mastery in the rules of theatrics for a *pièce* of this kind. The work has a heavy-duty duration of an hour and a quarter and takes place on an entirely stark stage, exception made for everyday objects such as whistling kettles, mops, reels of sticky-tape and telephones into which the group mimes what the speaker is to say to the person listening at the other end. The dance theatre public enjoys this.

For once here is Italy exporting to France. Indeed this show for nine dancers, including the author, is to be hosted by various French partners (such as the Théâtre de la Ville in Paris).

A full video of the Lyon début of this *pièce*, directed by Luc Riolon (a top dog in the video-dance field), can be found at culturebox.francetvinfo.fr/.

Elisa Guzzo Vaccarino

Saburo Teshigawara

Landscape of the soul

Landscape – chor., scenery/light/costume designs Saburo Teshigawara, mus. Johann Sebastian Bach, John Cage, Francesco Tristano Ferrara (Italy), Teatro Comunale

Although 61-year-old Japanese choreographer Saburo Teshigawara creates for big companies such as the Paris Opéra Ballet, the Grand Théâtre de Genève or the Nederlands Dans Theater, he returns regularly to the solo genre in which he excels.

His latest creation *Landscape* – whose title derives from John Cage's *In a Landscape* – is actually a sequence of solos alternately danced by himself and his female alter ego Rihoko Sato. The two dancers cross only rarely but they

Cie Ambra Senatore: "Aringa rossa", c. Ambra Senatore (ph. V. Berlanda)





Saburo Teshigawara, Rihoko Sato, Francesco Tristano: "Landscape"
(ph. M. Caselli Nirmal)

breathe in tune with one another, at times citing a modern-day *Spectre de la Rose* in which each is a figment of the other's dream, as was the case of Karsavina and Nijinsky – even though there are no jumps here, on the contrary their dancing is at floor level.

As always, multidisciplinary artist Teshigawara is the author not only of the choreography but also (and with extreme meticulousness) of the entire set-up. The sobriety of the costumes (black trousers and shirt for him, black and white for her), the lovely lights (streaks of lightening in darkness), the sophisticated way in which the pianist is part of the scenery, all the show's elements come together resulting in a unique visual and audio experience and in that meditative and contemplative mood of which Teshigawara is so fond.

His fluid dance, seemingly in abandon but in actual fact highly-controlled and always finely-wrought, reflects what he calls "my pursuit of beauty". Almost without moving he stretches his arms out, flexes the upper part of his body and plays with speeding-up and slowing-down within a continuous flow of movement. Nothing jerky or abrupt, just energy flowing like water in a stream. As for Rihoko Sato, her feet are firmly planted on the ground and she undulates her torso.

As a title *Landscape* is a perfect fit for Teshigawara's dance: with his technical perfection and ineffable poetry, he takes the spectators through an infinity of inner landscapes.

Sonia Schoonejans

Irma Hoffren, Arnaud Mahouy –
Malandain/Ballet Biarritz:
"Estro", c. Thierry Malandain
(ph. O. Houeix)

Malandain Ballet Biarritz

Malandain: macabre or fun as the case may be

Chor. Thierry Malandain: *Silhouette* – mus. Ludwig van Beethoven; *Nocturnes* – mus. Fryderyk Chopin; *Estro* – mus. Antonio Vivaldi *San Sebastián (Spain)*, *Teatro Victoria Eugenia Donostia*

Both in works in which the joy of dancing explodes and in those that tell a story (often in a much graver vein) Thierry Malandain's style is always an energetic, direct, and no-nonsense one, playing on the numerous possibilities provided by classical ballet, the basis of his creations.

This wide variety of "idioms" is evident in this triptych of highly diverse works.

Between the melancholic gloominess of *Nocturnes* and the joyful dreaminess of *Estro*, his two most recent creations, Malandain has sandwiched a "miniature": the solo *Silhouette* which he created as a sort of portrait of dancer Frederik Deberdt almost three years ago. It contains numerous, often witty, references to Nijinsky and one is also reminded of the marvellous solo Béjart created for an almost 50-year-old, though ever-young, Jean Babilée.

Set to piano excerpts composed by Chopin in or around 1846, the choreography of *Nocturnes*, though very musical, does not underline the romanticism of the music (which would have been somewhat incompatible with Malandain's musical yet earthy and highly-physical dance) but, rather, conjures up the *danses macabres* of the Middle Ages, representations of which featured skeletons and emphasised the transience of life. Malandain's ensemble works are permeated with a sense of brotherhood, thus in this ballet he is perhaps anxious to emphasise Man's equality vis-à-vis the hour-glass of time, the fact that "death brings together men and women from all strata of society".

Indeed, one gets a sense of solidarity from this work that brings together the company's 22 dancers and in which the male group dances are particularly successful.

Estro on the other hand brings us back to the joyful world of the living. This ballet is playful fun, a sequence of technical tricks that the dancers overcome with no trouble at all, indeed to which they seem oblivious. This work too contains citations, with references to John Cranko's *Estro Armonico* which Malandain danced in 1980 when he was with the Ballet Théâtre Français de Nancy. Indeed the French choreographer uses the same Vivaldi music, adding a few fragments from *Stabat Mater*, and he has his company launch out in a game that even involves the public.

Sonia Schoonejans





Granhøj Dans: "The Rite of the Spring"
(ph. M. M. Andersen)

Oslo: Hot Ice

The third Nordic Dance Platform, the result of an informal partnership between Sweden, Iceland, Finland, Denmark and Norway, was held in Oslo (Norway). It had a budget of € 470,000 (in addition to contributions from participants) and a dense programme. The participants, selected by an international jury of specialists, were young beginners, known groups and established companies from the aforementioned countries. Performances took place in various locations including the focal venue in the Norwegian capital, Dansens Hus (Dance House), as well as the Baerum Kulturhus and the stunning new Opera House on the sea-front.

The common feature of all the works was their direct, straightforward and authentic stage approach: candid and without all those metaphors and intellectualisms that one gets in other parts of Europe.

But, apart from these shared qualities, the shows presented in Oslo were all of different stripe and format and reflected a changing scene.

Tantamount impossible to see everything on offer from (early) morning to night.

Carte Blanche was the first of the companies on the bill at the Opera House; this Norwegian avant garde group performed *Shadows remain silent*, a creation with improvised sections by Norwegian choreographer of Iranian origin, Hooman Sharifi, who came to contemporary dance via hip hop. He now heads his own Impure Company.

Zero Visibility, another Norwegian group, presented a dance theatre piece by Ina Christel Johannessen, *Terra O Motel*, midway between sanity and madness, exaltation and depression, day and night, sun and rain, mattresses, potatoes and knives.

The Göteborg Ballet, from Sweden, called on the talents of Tokyo-based Hiroaki Umeda (who came to light thanks to the Festival d'Automne in Paris and Romaeuropa) to create for them *Interfacial Scale*, a good piece of abstract dance in white costumes, with strong lights to sculpt the space and change the mood on stage.

Hard and pure contemporary dance came also from Finnish choreographer Susanna Leinonen

Platforms and showcasing European contemporary dance

We have already looked at Italian dance platform NID held last year in Pisa (with contributions amounting to € 350,000). The 2015 edition is to be held in Brescia in October while the Swiss one in Zurich in February. In France the Rencontres Chorégraphiques Internationales de Seine-Saint Denis (formerly the Bagnolet Competition) are being held in May and June. See www.rencontreschorégraphiques.com.

The 4th Nordic Platform will be held in Copenhagen in 2016.

For other events showcasing contemporary dance see "dance platforms" at www.aerowaves.org.

As can be seen, a new system of promotion and distribution of contemporary dance is now operational, though it varies from country to country, with discussions underway to hold a first European platforme this year at FabbricaEuropa, Florence.

The format according to which networks, co-productions and multiannual plans are now organised (so as to access European funding) means that producers, presenters, programmers, managers, advisors, curators, project coordinators, project leaders and the like are they who shall henceforth decide what the public is going to see, rather than the traditional agents or artistic directors. These new professionals are also to be the choreographers' mentors and to judge their shows (more frequently and savvily than the critics).

Therefore, what is now in place, for better or worse, is a sort of system of "good functionaries" of Terpsichore. A rational and efficacious use of resources – from production to distribution – is undoubtedly a positive thing in these hard times. And yet, a standardisation of flavour according to a "Euro" sauce and the restricted independence of critical judgment vis-à-vis the choreographic/theatrical merits of what pops up on stage is not equally desirable.

It could turn out to be an implosive development – in which everything is worked out between associates and accomplices – and hence needs to be monitored very carefully.

Elisa Guzzo Vaccarino

and her *Kaira_2* in black see-through costumes and wreaths of lights as backdrop. *You You You* by Swede Kenneth Kvarström, is more peculiar and characterised by its duality: the first part is harsh and slow, dancers are in black, hooded like ISIS terrorists (the theme being death); the second part has a pop-rock atmosphere, dancers wear coloured tights and masks like strip-cartoon super heroes. Instead *Preambulum* by Norway's Ingun Bjørnsgaard Prosjekt group, set in a whitewashed interior with natural wood components, dishes out the usual conflict of couples in and out of love.

It was all of good quality and proven taste. But did we find anything especially striking?

An extremely young trio of Norwegian wolf-girls in bad weather, *Jordjenta*, was original while a male duo entitled *This is concrete*, with Jefta Van Dinther and Thiago Granato, was sincere and very well constructed, permeated with an ever-growing and scorching eroticism that never sank into what is now hackneyed and stale.

Danish group Granhøj Dans' all-male *Rite of the Spring* (Stravinsky) was, on the other hand, shocking. But was it really? Maybe? The work goes beyond nudity to collective masturbation and the harassment of the sole boy who is unable to let himself go sexually. In this case Nordic earthiness transgresses by excess.

Elisa Guzzo Vaccarino

Zero Visibility: "Terra O Motel" (ph. Y. Cohen)



The Havana Festival: a bridge between the Cuba of yesterday and of tomorrow



Alicia Alonso with dancers Dani Hernández and Arián Molina at the opening gala, 24th Ballet Festival of Havana (ph. J. Guindo)

In a historic year like 2014, which ended with the unexpected thaw between the United States and Cuba after over sixty years of animosity, what happened at the glorious International Ballet Festival of Havana, founded and directed by Alicia Alonso, the last two editions of which actually heralded this sensational turnaround by hosting dancers from American Ballet Theatre and New York City Ballet?

There is no doubt that the Festival's 24th edition was rich and varied, both as a commemoration of the 450th anniversary of William

Shakespeare's birth and as a showcase of Latin American ballet, while also casting a spotlight on European contemporary dance, a world little-known on La Isla Grande and which arouses the Cuban public's curiosity.

On the Shakespearean front, apart from *Máscaras* by Alicia Alonso dedicated to the English playwright, Eric Vu An and his dancers from the Nice Opera Ballet presented a superb *Moor's Pavane* by José Limón (with Vu An himself in the title role), while María Riceto and Ciro Tamayo of the Ballet Nacional de Uruguay directed by Julio Bocca danced *La tempestad* by Mauricio Wainrot. Carolina Agüero from the Hamburg Ballet and Cuban Javier Torres from Northern Ballet danced an excerpt from *Othello* by John Neumeier.

On the Latin American front, a sizeable group from the Teatro Colón in Buenos Aires danced *Tango* by Lidia Segni, to music by Piazzolla, and the Ballet Hispánico of New York showed inexhaustible energy in an appealing mixed programme bursting with rhythm and colour.

Two outstanding *Carmens* were on the bill: the arrogant one imagined by Marcia Haydée of Chile, with Natalia Berrios and Colombian dancer Manuel Ghiso, and Roland Petit's (hitherto never performed in Cuba), danced by the sultry and magnificent Alexsandra Meijer from the Ballet San José, partnered by the American troupe's present director, José Manuel Carreño.

On the contemporary front, the Swiss Linga company proposed *Concert-O* (*Othello*) by Katarzyna Gdaniec and Marco Cantalupo (to music by Bach), danced on and around a table. From Sweden came Pontus Lidberg's company at which we look in this issue.

The Royal Ballet of Flanders offered *Love Fear Loss*, a fine duet by Ricardo Amarante with Aki Saito and Wim Vanlessen, the Stockholm Ballet *Holberg pas de deux* by John Cranko (inspired by Shakespeare) with the

attractive and talented Alicia Amatriain and Alexander Jones (the two were great together also in the challenging *Mona Lisa* by Itzik Galili). The Hong Kong Ballet presented Liu Miaomiao and Lin Lin in *In Light and Shadow* by Krzysztof Pastor, while Qiu Yunting and Wu Sicong from the National Ballet of China danced the surprisingly elegant and linear *Motley* by Zhang Disha, a successful fusion of East and West.

And now for the guest stars. New York City Ballet's Spaniard Joaquín de Luz in a Baryshnikov-style solo and in *Other Dances* by Robbins, alongside Ashley Boudier; Paloma Herrera from ABT with Gonzalo García from NYCB in a bedazzling, fantastic *Tchaikovsky Pas de Deux*; Xiomara Reyes (also from ABT) with Carlos López in the sparkling *Great Galopping Gottschalk*.

Fireworks came from Washington Ballet's Afro-American Brooklyn Mack in *Diana and Actaeon*, beside Cuban Viengsay Valdés, as well as from Argentinian Daniel Proietto (a member of the all-male *Men in Motion* company directed by former Royal Ballet of London principal Ivan Putrov) in *Sinnerman*, glittering with sequins in this virtuosic and fiery choreography by Norwegian Alan Lucien Øyensul.

Obviously host company Ballet Nacional de Cuba took the lion's share, showing a new face: unusually stronger on the female front than on the male (as has hitherto been the case). The well-established Viengsay Valdés, Anette Delgado and Yanela Piñera shone in the evergreen great Cuban classics, from *The Sleeping Beauty* to *Giselle* with its impeccable rows of Wilis. *Swan Lake* brought us the exquisite partnership of Yolanda Correa and Yoel Carreño (now with the Norwegian National Ballet), as well as the Hamletic and melancholic Ivan Putrov alongside a very technically-strong Valdés.

We saw the new generation in *The Nutcracker*, *Coppélia* and *Don Quixote*: Grettel Morejón, Dayesi Torriente, Estheysis Menéndez, Amaya Rodríguez, beside their young partners Serafin Castro, Víctor Estévez, Arián Molina, Camilo Ramos.

There was an interesting "modern" piece, *Percusión para seis hombres* by Vicente Nebrada (Venezuela's most notable choreographer who passed away in 2002): the style still needs some fine tuning and it requires a North American kind of energy and attack. We were also intrigued by the post-classic and

Eric Vu-An, Cesar Rubio Sancho, Paula Acosta Carli, Céline Marcinno – Ballet Nice Méditerranée: "The Moor's Pavane", c. José Limón (ph. D. Jaussein)



Julio Bocca giving a class at the Ballet Nacional de Cuba (ph. C. Ribé)





Ballet Nacional de Cuba: "Giselle" (ph. Ramella&Giannese)

quasi-Forsythian dynamism of *Celeste*, a novelty by young Colombian-Belgian choreographer Annabelle López Ochoa to music by Tchaikovsky. Definitely a dancemaker to look out for.

The great Cuban diva Alicia Alonso (94 years old) made a surprise entry in bright orange at the final gala, greeted by a standing ovation as she curtsied to the public and the dancers, undulating her arms like the swan she has danced thousands of times. Living legend that she is, Alonso confirmed herself to be a bridge between the ballet of yesteryear and that of tomorrow, between Cuba past and Cuba to come.

Elisa Guzzo Vaccarino

Contemporary dancemakers in Cuba

The greatest temptation and consequently the greatest sin in dance is to look to the past and not to the future. No dance was ever created out of nostalgia but rather the desire to create something new. Every work we now admire was once new, and it would be to misunderstand the art form if one did not embrace innovation and the creative drive.

The Havana International Ballet Festival is not the place one would first look for new work and new artists, but while the

Cuban aesthetic is still preserved somewhat in

artistic aspic, the festival organisers brought an unexpected breadth to their programming, so that alongside the inevitable *Giselles*, *Don Qs* and galas of ex-

cerpts from familiar ballets, more experimental dancemakers were given their moment in the spotlight.

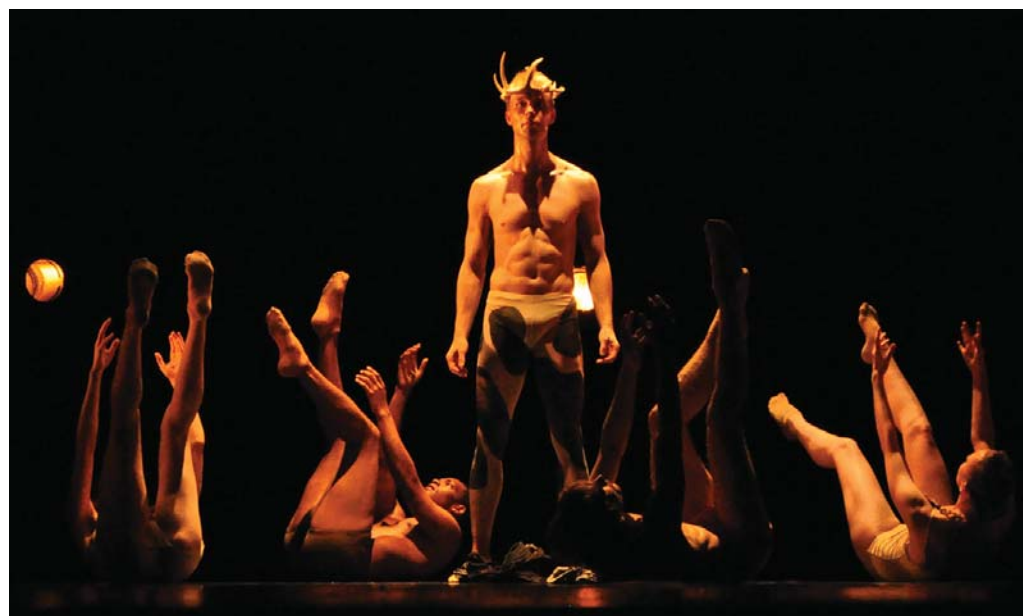
Thus, several young European choreographers made their mark far away from home. Pontus Lidberg's reputation continues to grow, both in his native Sweden and across Europe, and now with his own New York-based ensemble. In the sultry warmth of Cuba, he brought welcome Scandinavian cool in a programme of four works, each displaying his fluid use of grouping, an enigmatic quality both to the movement and its meaning, and a striking care with lighting to create stage images of exceptional beauty. *Faune*, to the ever-familiar strains of Claude Debussy, was clever and intriguing, ending with Lidberg himself revealing the mottled tights of Vaslav Nijinsky's creation and a crown of antlers. Lidberg's choreography is often dream-like, as evanescent as the swirling mists over the Swedish islands.

Belgian-Colombian Annabelle López Ochoa

(whose commission for the Cuban National Ballet proved leaden) and Spanish Gustavo Ramírez Sansano impressed with their works for the Ballet Hispánico of New York, an impressive ensemble who are wisely moving away from clichéd "latino" movement and exploring something more artistically challenging. López Ochoa's *Sombrerísimo* is a light-hearted riff on masculine identity, inspired by the bowler hats of René Magritte and demonstrating a sure hand with choreography for men. In this work, as in Ramírez *El Beso*, the dancers demonstrated great speed and razor-sharp ensemble. *El Beso* is a tremendous work, exploring the many permutations of a kiss with wit, pathos and a gift for the unexpected – his choice of a selection of Spanish popular music from the 1900s is inspired. At its centre lies a moving pas de deux for two men, but other sections explore all possibilities while allowing the company to show off their considerable abilities.

Gerald Dowler

Pontus Lidberg Co.: "Faune" (ph. Y. Nórido)



This column compares a selection of videos of the same piece danced by different artists, encouraging readers to go and see for themselves... This month, we take a look at the greatest *Bayadères* of the web. The videos mentioned can be found on YouTube channel: [magazineBALLET2000](http://www.youtube.com/magazineBALLET2000).

A bas-relief of La Bayadère

In *La Bayadère* (Act I, Scene II) there is a unusual duo for Nikiya and a Slave, the choreography of which clashes with the academic character of Marius Petipa's ballet; in some ways it makes us think of Fokine's *Nuits égyptiennes*. In fact, it is not an original section: it was added on by Konstantin Sergeyev in 1954 for the great Natalia Dudinskaya, using music by Cesare Pugni extracted from *Esméralda* (the adage in the *Grand Pas des fleurs*).

As in other sections added to *La Bayadère* during the Soviet era (for instance, the Golden Idol variation), here too the movements and poses (especially for the arms) are inspired by the iconography of Indian mythology, re-elaborated by classical ballet: the result of this fake choreographic exoticism is a duo that tends to conceal depth in order to evoke a two-dimensional effect and aesthetic primitivism; thus the impression is that of a moving, ancient bas-relief. A tall Slave lifts Nikiya in series of *portés* (either moving or static, along mostly horizontal and vertical lines), culminating in a bold triumphant lift from whose heights the temple dancer confers her blessing on bride-to-be Gamzatti.

This duo, which is beautiful in its own



La Bayadère - Act I Sc II Nikiya and Slave - Svetlana Zakharova, Artem Shpilevsky

way, soon entered the Kirov tradition, perhaps also thanks to the ballerina for whom it was created. Those who are acquainted only with Natalia Makharova's (highly questionable) *La Bayadère* which is perhaps the best-known version outside of Russia, will not have seen the duo because Makharova eliminated it (along with other dances, some of which original) in order to make room for the final scene – a choreographic re-invention of hers – featuring the collapse of the temple. Other versions, which are more scrupulously based on the Kirov ballet, have kept it (Rudolf Nureyev's version for the Paris Opéra, Yuri Grigorovich's for the Bolshoi Theatre of Moscow, etc.)

Let us look at two highly-diverse interpretations vis-à-vis “tone” (meaning that the differences depend on minute details, nuances in the movements, shading): that of Gabriela Komleva, a ballerina at the Kirov from the 1960s to 1980s, and that of a present-day ballerina, Svetlana Zakharova.

Despite the undulating pattern of Komleva's *port de bras*, with the added adornment of her Shiva-like fingers (as in the Golden Idol's variation), what prevails is a solemn sense of sacredness, darkened however by a foreboding of imminent tragedy. A very subtle dramatic vein runs through the phrasing of Komleva's dancing, almost clouding it, mottling it – I would submit – with a very special expressive streak.

Zakharova's interpretation is, on the other hand, all clarity. The simplicity of the choreography allows this ballerina to show her famous lines: the fluid sensuality of her *port de bras*, the sinewy legs, the magnificent flexed feet, the phenomenal extension of her *cambré*, all come together to paint an arabesque of ecstatic beauty with warm colours from a brilliant palette.

And one should note how all of this, both chez Komleva and Zakharova, pre-announces the respective *Réminiscences* of the second act (the solo that precedes Nikiya's death, which we have already discussed in a previous instalment of BalletTube). While Komleva honours the Soviet tradition with the emphasis of a great *tragédienne* crying out her agony, Zakharova aesthetically transfigures the pain into a sort of languid voluptuousness, climaxing in exhaustion and abandon.

Cristiano Merlo

Web

At <http://www.dance-web.org> one finds profiles, information, videos and photos of contemporary dance companies from all over the world, with links to websites or contact pages on social networks. From A for Argentina to V for Venezuela, via France, Italy and Great Britain. An interesting voyage given the number and prominence of the groups shown for each country. Companies can sign-up by filling in the online form.

Variations on *The Nutcracker* seem unavoidable for classical companies in wintertime.

The Ballet du Grand Théâtre de Genève has not been able to escape this rule either and – following its previous version commissioned from Benjamin Millepied, with scenery by visual artist Paul Cox – it commissioned Jeroen Verbruggen, an elegant and sensitive soloist of the Ballets de Monte-Carlo, to give his own contemporary choreographic reading: a frenetic (with the score played at furious speed under Valery Gergiev's baton) and almost musical-like rendition.

The theme, hardly a new one, is the passage from childhood to puberty with Clara resembling Alice Through The Looking-Glass while the Nutcracker Prince's thighs look as if they have been skinned on the slab, their raw muscles on view on his tights. Obviously the creative steampunk costumes by Livia Stoianova and Yassen Samouilov (who also design for pop star Lady Gaga) are of essence, with black male and female snowflakes and a huge chandelier instead of a Christmas tree. No candies nor Kingdom of Sweets in this dark tale. The style of Monte Carlo choreographer Maillot and of his remakes of the classics that glamorously mix plots and characters, seems to have left its mark on his dancer Verbruggen.

Watch it on <http://concert.art.tv/fr>

E.G.V.

Video

In the present era of Internet is “video dance”, which used to be on the cutting-edge in previous decades, now a deceased genre? Or has the Internet actually resuscitated it? One would conclude that the web is indeed beneficial to the “old” dance for the camera judging by the number of people who accessed the website of the *One Minute Dance Film Contest* promoted by Italy's COORPI association and Cinedans of Amsterdam, The Netherlands. This 2014 edition was its fourth.

There appear to have been 30,000 uploads and viewings on VIMEO of the 44 videos shortlisted for the contest, with 240,000 web pages accessed on COORPI's website. Furthermore, about 6,000 users expressed their preferences using the dedicated apps on Facebook and at www.coorpi.org, making for a total of



Maria Vinogradova, Mikhail Lobukhin – Bolshoi Ballet: “Ivan the terrible”,
c. Yuri Grigorovich (ph. D. Yusupov)

over 60,000 votes. This assiduous public voted the “very short” *Ioni* by Nicolò Abbattista as the winner while, out of the 18 finalists all of whom demonstrating good technical and aesthetic quality, the specialised jury’s first prize went to *Su misura*, a mix of dancing and dress-making by the Augenblick collective. The money prizes will allow the winners to produce a new short or medium-length film.

Overall, the themes and type of dance did not present anything of special note, but the shortness of the videos renders the competitors’ offerings varied and pleasing. Would that we could say the same about what happens in theatre, where often dance makers’ self-complacency often leads them to repeat and stretch certain sequences well beyond their spectators’ threshold of patience and endurance.

E.G.V.

Cinema

Following the sweeping success of Yuri Grigorovich’s *The Nutcracker* last Christmas (with Anna Nikulina and Denis Rodkin) and of his *Swan Lake* in January (with Svetlana Zakharova and Rodkin), Pathé Live’s live broadcasts from the Bolshoi Theatre, Moscow to cinemas all over the world resume on 19 April with *Ivan the Terrible* (also by Grigorovich); a recording of last year’s live broadcast of Grigorovich’s *Romeo and Juliet* (with Nikulina and Alexander Volchov) is to be screened again

on 8 March. See further details at www.pathelive.com.

The Royal Ballet’s live cinema broadcasts from Covent Garden, London also continue. The programme includes *Swan Lake* on 15 March (starring Natalia Osipova and Matthew Golding who recently left the Dutch National Ballet in Amsterdam and went over to The Royal) and *La Fille mal gardée* by Frederick Ashton (again with Osipova, now the company’s undisputed star, and Steven McRae). For further information see www.roh.org.uk/cinemas.

DVD

Nacho the Soldier

L’Histoire du soldat – chor. Jiri Kylián, mus Igor Stravinsky – DVD Arthaus

ArtHaus has re-released and distributed Stravinsky’s *Histoire du soldat* with Jiri Kylián’s choreography for the Nederlands Dans Theater and starring, as the soldier, a young and fetching Nacho Duato who is now noted as the choreographer of re-vamped classics.

The film was shot with attention to detail by Dutch



TV in 1988; it conveys the consonance between the emotions of Kylián, who fled Prague in 1968 following the onslaught of Soviet tanks, and those of Stravinsky, an émigré in Switzerland after the Russian Revolution of 1917.

Stravinsky set to music the text, an apology against war, written by his friend Charles Ferdinand Ramuz. A discharged soldier meets the Devil and gives him his fiddle in exchange for a book of spells that he is told will make his fortune. But nothing goes the way it should: in the space of what seems like three days – but in actual fact is three years – the illiterate soldier loses both his love and money. And even though he succeeds in curing a sick princess by playing his violin (after winning it back from the Devil at a card game), he cannot live happily ever after. As soon as he tries to cross the boundary of the village wherein he is confined, the Devil carries him off to Hell. There is no escape: the poor soldier is a victim of evil, just like Stravinsky’s Petrushka.

This video gives one a chance to appreciate Jiri Kylián’s touching and elegant storytelling talents, interpreted by excellent dancers, as well as that musicality for which he is renowned and the clever light designs and few essential props. There is no mime, everything is played out through the most expressive dancing, laced with a cabaret touch that is in keeping with the music, the plot and the spirit of the times that inspired the work’s original authors. All of which without any supporting dramaturg, as is instead so often the case today.

E.G.V.

Bolle’s Quasimodo and Acosta’s Basilio

Notre-Dame de Paris – chor. Roland Petit, mus. Maurice Jarre – Balletto del Teatro alla Scala – Opus Arte

Don Quixote – chor. Carlos Acosta, mus. Ludwig Minkus – The Royal Ballet – Opus Arte

Opus Arte has released two DVDs: Roland Petit’s *Notre-Dame de Paris* (“The Hunchback of Notre Dame”) at La Scala, Milan with Natalia Osipova and Roberto Bolle, and Carlos Acosta’s recent version of *Don Quixote* for The Royal Ballet of London, with Mariana Núñez and Acosta himself. Both recordings were made in 2013. Please refer to the reviews of these two ballets published in BALLETT2000 (see issues Nos. 237 and 243) by Alfio Agostini and Clement Crisp; here I will limit myself to commenting on the video direction and the dancers.

The kaleidoscopic “retro” graphics used for the credits of the *Notre-Dame* DVD are terrific, the colours reflecting those of Yves Saint Laurent’s costumes. Patrizia Carmine’s

filmmaking is especially successful, its wide birds-eye shots bringing out the choral character of this ballet and the geometrics of its multicoloured ensemble scenes, a correct dose of close-ups scrutinising the individual characters and focusing on the drama in-depth.

In 2013 one of the main draws of the show was Roberto Bolle's début in the role of Quasimodo which garnered a certain amount of (I reckon unexpected) accolades from public and critics alike. Re-watching it now, I am not entirely convinced that Bolle actually found a credible key to interpret this role... but neither am I convinced of the opposite. With respect to Natalia Osipova as Esmeralda, she stirs us with the feistiness of her dancing that slices through space, with her down-to-earth sensuality that leaves little to the imagination and with her forceful acting that emphasises her wish to come across as a tragic heroine. All this – undeniably – is very impressive. And yet I have always been under the impression that rather than a realistic, gypsy-like character, Roland Petit's Esmeralda is a sort of icon of Parisian *chic*, an aesthetic idealisation (as are other female roles chez Petit) who merely

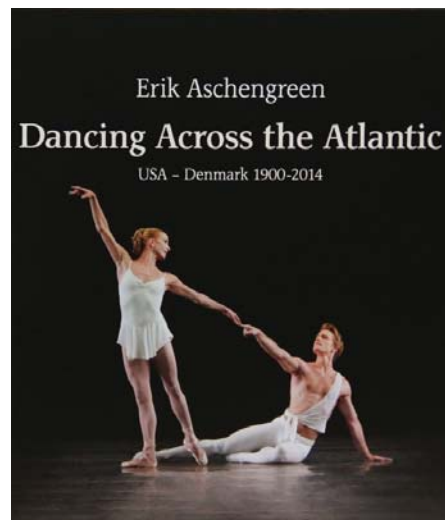
happens to have ended up in a full-blown tragedy and, though taking part in the action, remains apart from it as a figure in her own right.

The video direction of Acosta's *Don Quixote* is excellent, indeed I would venture to say virtuosic in the way it juggles through this choreographic, musical and theatrical pastiche, an example of the utter mess a well-known dancer (who does not wish to limit himself to being just that) can make. The incredible number of gimmicks reveals the disconcerting absence of balletic culture in the world of ballet. An impression that is further borne-out in Acosta's interviews featured in the video's "extras".

But happily Acosta the dancer is also there and his fans will thus get their beloved *virtuoso*, albeit in the waning part of his career. And above all there is Marianela Núñez's splendidly classical Kitri with her superb back, elegant and enthralling *port de bras* and pure lines and technique. A truly pedigree ballerina. If it wasn't for her repertoire of facial expressions which may be amusing in the *scènes d'action* but are bewildering and verging on the ludicrous in the danced sequences.

Cristiano Merlo

Susanne Farrell, Peter Martins –
New York City Ballet: "In G Major",
c. Jerome Robbins (ph. J. R. Johnsen,
Tivoli, 1978)



Books

Dancing Across the Atlantic – USA – Denmark 1900-2014 – by Erik Aschengreen
– Pub. American Friends of the Royal Danish Ballet

What on earth do a small kingdom on the Old Continent like Denmark and a big New World country like the United States of America have in common? From the point of view of dance and ballet, surprisingly quite a lot. The name of Erik Bruhn might suffice to prove the point.

In this book Professor Erik Aschengreen, historian of the Danish ballet, retraces with his usual clarity and precision the fairly complex choreographic relations between the two countries, continually crossing the Atlantic both ways and linking-up the Danes of America with the Americans of Denmark.

The two big B's of ballet, Bournonville and Balanchine, often cross paths in these comings and goings; the former's influence on the latter is indeed a fascinating subject, as is the more general one of the links between the Danish School and New York City Ballet given the non-negligible presence of Copenhagen-trained dancers in the history of that company and its school. Again, suffice it to think that Peter Martins himself, who has been NYCB's director since Balanchine's death, is Danish and that another Dane, Nikolaj Hübbe, who is currently at the helm of The Royal Danish Ballet, was one NYCB's most brilliant dancers in recent generations.

But the subject is much broader and multifaceted. This profusely-illustrated volume – with lovely photographs from yesteryear and the present, numerous citations from critics in both countries and texts by Aschengreen – tells the exciting story of this odd (and theoretically-unsuspected) "distance relationship"...

It is available from The Royal Theatre of Copenhagen's online shop (kglteater.dk/om-os/shop).

C.M.



*Marianela Núñez, Carlos Acosta –
The Royal Ballet: “Don Quichotte”,
c. Carlos Acosta (ph. J. Persson)*



*Natalia Osipova, Roberto Bolle –
Teatro alla Scala: “Notre Dame de
Paris” – c. Roland Petit
(ph. R. Amisano)*

Arte

www.arte.tv

22. II: "Le chorégraphe Nacho Duato" (docum.)

Classica

www.mondoclassica.it

6, 8. II: *Another Evening* – c. Bill T. Jones – Bill T. Jones and Arnie Zane Dance Company; Danza in Scena: Di me in me – Incontro con Adriana Boriello; Isamel Ivo: *Atlante*

11, 20, 22. II, 5. III: *you PARA | DISO* – c. Emio Greco – Emio Greco | PC
4, 13, 15. II: *Shéhérazade* – c. Alonzo King – Alonzo King LINES Ballet

18, 27. II, 1, 12. III: *Le Lac des cygnes* – c. Rudolf Nureyev – Wiener Staatsballett, int. Olga Esina, Vladimir Shishov
25. II, 3, 6, 8, 19. III: *Roméo et Juliette* – c. Sasha Waltz – Ballet de l'Opéra de Paris, int. Aurélie Dupont, Hervé Moreau

4, 10, 13, 15, 26. III: *Caravaggio* – c. Mauro Bigonzetti – Staatsballett Berlin, int. Polina Semionova, Vladimir Malakhov
11, 17, 20, 22. III: "Dance&Quartet" – Zurich Ballet, Hägen Quartett

18, 29. III: *Don Chisciotte* – c. Marius Petipa, Alexander Gorsky (Alexei Ratmanský) – Het Nationale Ballet, int. Anna Tsygankova, Matthew Golding

Mezzo

www.mezzo.tv

4, 7, 9. II: *Le Corsaire; Lien de table* – c. Kader Belarbi – Ballet du Capitole
2, 11, 14. II: *Kaguyahime; Wings of Wax* – c. Jirí Kylián – Nederlands Dans Theater; *L'Oiseau de feu; Boléro* – c. Maurice Béjart; *Nuages* – c. Jirí Kylián – Nederlands Dans



Aurélie Dupont, Hervé Moreau – Ballet de l'Opéra de Paris: "Roméo et Juliette", c. Sasha Waltz (ph. L. Philippe)

Theater

13, 16, 25. II: *Don Juan vu d'ailleurs* – c. Thierry Malandain – Ballet Biarritz; *Roméo et Juliette* – c. Jean-Christophe Maillot – Les Ballets de Monte-Carlo

18, 21. II: *La Création* – c. Uwe Scholz – Ballet du Rhin; *Soulsapes – The Choreographer Uwe Scholz* (docum.)

20, 23. II, 4, 7. III: *Roméo et Juliette* – c. Leonid Lavrovsky – Mariinsky Ballet, int. Diana Vishneva, Vladimir Shklyarov

23. II, 4. III: *This Part of Darkness* – c. Benjamin Millepied – Ballet de l'Opéra de Lyon

27. II, 2, 11, 14. III: *El amor brujo* – c. Víctor Ullate – Ballet Víctor Ullate; *Giselle* – c. Charles Jude – Ballet de l'Opéra de Bordeaux

6, 9, 18, 21. III: *Renaud et Armide; Médée et Jason* – c. Marie-Geneviève Massé – Compagnie L'Éventail; *Coppélia* – c. Víctor Ullate

– Víctor Ullate Ballet

7. III: *Amoveo; Les Sylphides; Le Spectre de la Rose* – c. Benjamin Millepied – Ballet du Grand Théâtre de Genève

13, 16, 25, 28. III: *Light; Cantata 51* – c. Maurice Béjart – Béjart Ballet Lausanne; *Béjart, vous avez dit Béjart?* (docum.)

18, 21. III: Béjart Ballet Lausanne at Versailles; *Le Sacre du printemps* – c. Maurice Béjart – Béjart Ballet Lausanne – *Julio Arozarena, a journey into dance* (docum.)

27, 30. III: *Proust, ou les intermittences du coeur* – c. Roland Petit – Ballet de l'Opéra de Paris, int. Hervé Moreau, Stéphane Bullion, Manuel Legris, Mathieu Ganio; *Le Diable amoureux* – c. Roland Petit – Les Ballets de Marseille, int. Alessandra Ferri

Mezzo live HD

www.mezzo.tv

2, 3, 6, 14, 16, 17, 20. II: Béjart Ballet Lausanne at Versailles; *Coppélia* – c. Eduardo Lao – Ballet Víctor Ullate

7, 9, 10, 13, 21, 23, 24, 27. II: *Renaud et Armide; Médée et Jason* – c. Marie-Geneviève Massé – Compagnie L'Éventail; *The Fair Lady* – c. Béatrice Massin – Cie Fêtes Galantes

28. II, 2, 3, 6, 14, 16, 17, 20, 28, 30. III: *Now* – c. Carolyn Carlson – Cie Carolyn Carlson; *Decadance* – c. Ohad Naharin – Batsheva Dance Company

7, 10, 13, 21, 23, 24, 27. III: *El amor brujo* – c. Víctor Ullate – Víctor Ullate Ballet; *Bodas de sangre* – c. Antonio Gades – Compañía Antonio Gades

Zurich Ballet: "Dance&Quartet", c. Heinz Spoerli (ph. A. Schafner)



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Chasséstraat 64, 1057 JJ Amsterdam, Netherlands
Registration: 1:00-2:00 pm; Class: 2:00-4:00 pm
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THUR., MARCH 5TH, 2015 • VIENNA

Balletakademie der Wiener Staatsoper
Goethegasse 1, A-1010 Wien, Vienna, Austria
Registration: 10:00-11:00 am; Class: 11:00 am-1:00 pm
Audition Fee: €15

SAT., MARCH 7TH, 2015 • PRAGUE

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Metro Palace passage – Stairs “D”
Národní 25, 110 00 Prague 1 - Old Town
Registration: 10:00-11:00 am; Class: 11:00 am-1:00 pm
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MON., MARCH 9TH, 2015 • ROME

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Via Cesare Fracassini, 60 - 00196, Roma, Italy
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Víctor Ullate Ballet: "Y", c. Eduardo Lao (ph. R. Montes)

PHOTO GALLERY

Víctor Ullate Ballet: "El Arte de la danza", c. Víctor Ullate (ph. A. Quevedo)



*Laura Rusillo, Josué Ullate –
Víctor Ullate Ballet: “Boléro”,
c. Víctor Ullate (ph. R. Montes)*





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S. Galanti)*



*Alban
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Alexandra
Lo Sardo –
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Royal
Ballet: “La
Sylphide”,
c. Nikolaj
Hübbe (ph.
C. Radu)*



*Nikola
Márová,
Adamem
Zvonarem –
Prague
National
Ballet:
“Theme and
Variations”,
c. George
Balanchine*



*Alessandra Prosperi, Christophe Jeannot –
Martha Graham Dance Company:
“Errand into the Maze” (ph. J. Deane)*



*Ballet Nacional de España:
"Suite Sevilla", c. Antonio
Najarro (ph. J. Aznar)*



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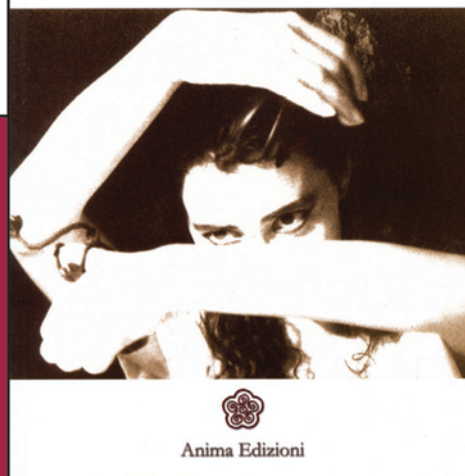
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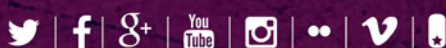


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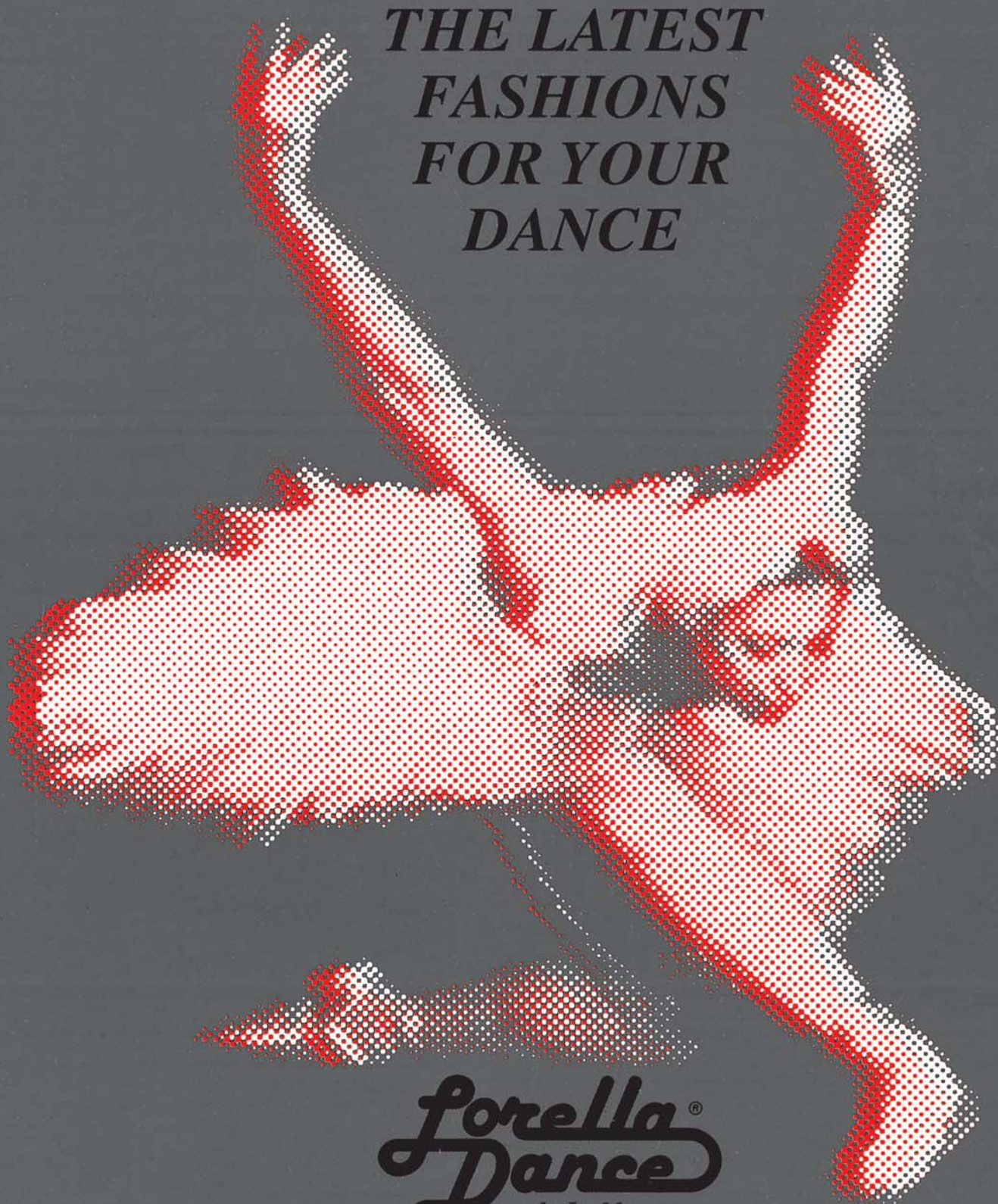


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