

DANZA

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COVER STORY

CLAUDIO
COVIELLO

CULTURE

ALICIA
ALONSO

SPECIAL

DANZA&DANZA
AWARDS 2019

DANCE COUPLES

ELEONORA
SEVENARD/
DENIS RODKIN

NO.17 JANUARY/FEBRUARY 2020

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EDITORIAL

A new year brings with it reflection on the year that has just ended. As tradition dictates, in the January/February issue we announce the Danza&Danza Prizes awarded by our jury to artists, projects, events and personalities that have stood out over the last twelve months. The cover features Claudio Coviello, Principal Dancer at La Scala Theatre and winner of an Award for the second time. An extraordinarily sensitive and musical performer, Coviello tells us about his nine years at La Scala, his favourite roles and his future projects.

Also in this issue we find out about two more extraordinary dancers and the cool couple of Moscow's Bolshoi Ballet: the Principal Denis Rodkin and the promising Eleonora Sevenard, who will perform as guests at the Gala Les étoiles that will take place in Rome in January. Our 'Director reflects' column features Altynai Asylmuratova. The étoile presents her Astana Opera Ballet Company, an ensemble that is constantly growing and is gaining increasing recognition on Western stages. The issue would not be complete without the world dance legend that is Alicia Alonso: we trace her story and achievements in an in-depth analysis compiled by Francesca Pedroni and Silvia Poletti. We also delve into the crafts of dance, focussing on music with Italian composer Vincenzo Lamagna who has been part of Akram

Khan's trusted team for a few years now. We touch on the main European debuts starting with Ratmansky's reconstructed *Giselle* at the Bolshoi and the addition of *Iphigenie auf Tauris* to the Semperoper Dresden repertoire, as well as John Neumeier's international creation inspired by Tennessee Williams, the Festival de Danse Cannes, Jiri Bubenicek's new *Cinderella* produced in Italy and the opening of the La Scala Theatre dance season with Manuel Legris' *Sylvia*, D&D Prize winner for Best Ballet Production staged in Italy. Happy reading and Happy New Year!



Martina Arduini in 'Sylvia' (© Brescia-Amisano)

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INTERNATIONAL

No. 17 January/February 2020
(Italian Edition No. 290)

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Website

www.danzaedanzaweb.com

DANZA&DANZA INTERNATIONAL

Bi-monthly English App only edition
Annual subscription (6 issues) € 17,99
single issue € 3,49 available on App
Store, Google Play,
Pocketmags, Kindle, Blackberry,
Windows 8

DANZA&DANZA magazine

Bi-monthly Italian print edition
Overseas subscription:
€ 90 for 10 issues
www.danzaedanzaweb.com/
subscriptions
paypal or credit card

Registro Nazionale della Stampa
n. 4377 del 28/09/1993
Tribunale di Milano n. 526
del 2/11/1985

On the cover

Claudio Coviello
(© Raoul Iacometti)

CLAUDIO COVIELLO

“Dance? It’s living emotions to the fullest”

BY MARIA LUISA BUZZI

OUR OWN Sergio Trombetta nicknamed him ‘Nijinsky’s great-grandson’ when, in 2011, he performed *Le Spectre de la rose* for the first time at La Scala Theatre. It was no surprise that, in his early days with the Milan-based Ballet back in 2011, the unique Apollonian/Dionysian style that Claudio Coviello naturally embodies, his exemplary ballon, an extraordinarily arched instep and moving lyricism won him the Danza&Danza Award for ‘Best Newcomer’.

Now, eight years later, we are awarding the fully fledged artist – Principal dancer of La Scala Theatre – with another prize as an acknowledgement of his qualities as a mature performer, whose nuances and feelings elevate timeless characters such as Lensky, Romeo and Albrecht, and whose technique, complete with extraordinary musicality, reflects equally in both the classical and contemporary repertoires.



Claudio Coviello (© Raoul Iacometti)

Claudio Coviello in "Le Spectre de la rose" and as Albrecht in "Giselle" at La Scala Theatre (© Brescia-Amisano)



Claudio, let's start with your most recent role: Aminta in the version of "Sylvia" created by Manuel Legris. What did you take away from this ballet that was performed for the first time last December at La Scala Theatre? I knew Frederick Ashton's version and it was a gift for me to have the chance to perform Manuel Legris' version and an honour to play the leading role for the première. In all honesty I couldn't see myself in the role of the shepherd Aminta but over time I came to understand the infinite nuances of the character and now I see a lot of myself in him. At the end of the day it's a romantic role: Aminta prays to the god Eros for Sylvia to fall in love with him and give up the vow of chastity she has made to the god Diana. It was thrilling for me to play Aminta and just as thrilling to be able to work so closely with maestro Legris. His ability to be in the room and be a 'dancer' with us allowed



us to delve right into every movement. This was true for the leading roles but also for the corps de ballet, which played a big part in this splendid work packed with choral dances and extraordinary variations.

Has one particular role marked the 'turning point' in your career? The moment in which you realised you had become an artist. Playing Albrecht in *Giselle* without a doubt. It's a role that comes from the heart. When I was starting out, just like everyone else, I was preoccupied with technique, executing the steps and making it to the end of the ballet in one piece! (laughs). It was with *Giselle* that I discovered that the part I enjoyed the most was interpreting the story, rather than the technique. For example Albrecht's entrance in Act Two, when he comes onto stage wrapped up in his cloak and racked with suffering, as he searches for Giselle's grave. It remains one of the most beautiful and difficult entrances in the male repertoire, due to the complexity of the emotions that you have to convey. That was when I started to understand that the story was the linchpin of the whole ballet and that it was really important to live and feel every moment of the narration in order to communicate with the audience.

They say you're a perfectionist and you meticulously prepare for roles by doing a lot of research...

I love immersing myself in the characters, finding out about them and gaining a deep understanding of them. So yes,



I do a lot of research. It's the thing that I appreciate most when I see others on stage: 'delving into the story' by following the light that shines from the characters. It's that light that makes the difference.

Your favourite role?

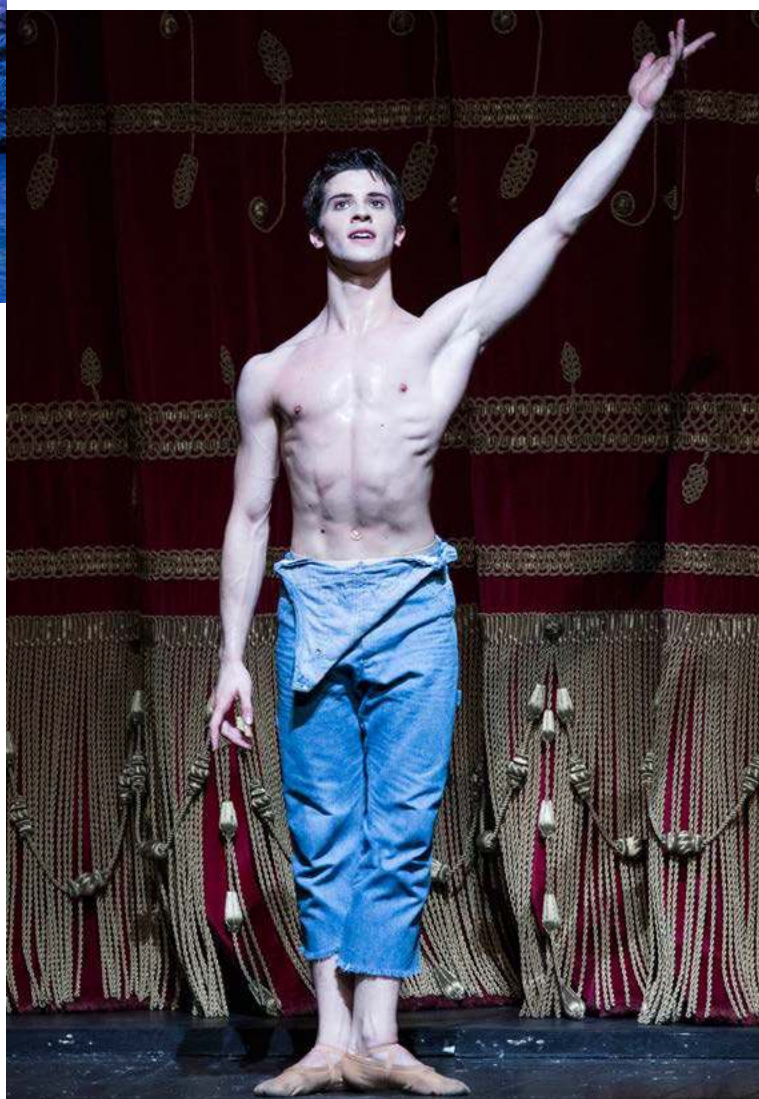
My romantic side emerged back when I was attending the Rome Opera Ballet School. My favourite ballet has always been Kenneth MacMillan's *Romeo and Juliet*. I've performed it many times. But other roles have allowed me to explore the many different aspects of romanticism, such as Des Grieux in *Manon*, Armand in *Dame aux camélias* and Lensky in *Onegin*. I'd also add the Prince in Nureyev's *Sleeping Beauty* to the list...

You joined La Scala Theatre Ballet in 2010 after having trained at the Rome Opera Ballet School. What does La Scala Theatre represent to you? The realisation of a dream. A childhood dream has come true. Sometimes I still can't believe I'm Principal of the company I always aspired to dance with. I always wanted to dance in Italy, to build my career here: where could be better than La Scala?

Do you have a preferred teacher as a point of reference? Who coaches you at the moment? Who do you turn to for

Claudio Coviello in "Le Corsaire" (© Priamo Tolu) and at the front of the stage at La Scala Theatre to receive applause after "Petit's" Le Jeune et la Mort" (© Brescia-Amisano)

advice and fine-tuning? The teacher plays an important role at all stages of a dancer's life, from initial training to the height of his or her career. Every teacher I've worked with has left me something. Early on at La Scala my point of reference was Maestro Makhar Vaziev, the former company director: he put his trust in me and I'm not just talking about the fact that he entrusted leading roles to me but also the guidance he offered every day. Today my point of reference is Massimo Murru who has fortunately recently returned to La Scala as the company's maître de ballet and professeur, after having spent a year working away. He constantly prompts me to reflect and gives me artistic advice related to the meaning of the movement and the art of dance in general. It's fundamental.



Do you have any particular rituals before you go on stage? How are you feeling? The adrenaline is always racing and you never really get used to that moment before you go on stage. How I feel has changed over time: the fear that I felt those first times has been replaced by a strong desire to



live 'my moment' to the absolute full. I don't have any rituals I'm superstitious about but before I go on stage I always think of my grandfather who passed away a few years ago. Feeling him close to me gives me strength. He was much more than a grandfather to me, he was the one who helped me to become a dancer. I was ten years old when I decided to attend the Rome Opera Ballet School, moving from Potenza to the capital and my parents couldn't come with me due to work commitments; it was my grandfather, along with my grandmother, who chose to follow me to Rome and I will always be grateful.

Is there a choreographer with whom you feel a particular affinity or with whom you would like to work? I don't have a choreographer of choice. I like to range from classical to contemporary. Although, I must confess that tackling *Woolf Works* last year was a thrilling experience. Wayne McGregor helped me to discover a style that was completely new for me. He's a choreographer who pushes you, forces you to physically process the code and transform it and turn it into something else. I'd quite like him to come back with a creation for La Scala...

I'd like to tell you first-hand that the jury for the Danza&Danza Award have once again selected you, this time as the year's "Best Performer". Are you pleased? Thank you! Of course I'm pleased. It's very important to receive recogni-

tion. It means people believe in you and they appreciate your work. Even when you're an established Principal dancer and you've supposedly achieved all there is to achieve, it's important to know that the passion and sacrifice that goes into what you do every day is acknowledged. Especially if it comes from the critics and the public.

You have been Artistic Director of Artfest in your hometown Potenza, in southern Italy, for the last two years. It's a project that combines training and performance and takes place in the month of August. What made you decide to return to your birth city in this guise? The desire to bring a different approach to dance to my homeland Basilicata. There are many dance schools in Potenza but I still have the sensation that this art form is considered more of a hobby and professional careers are not promoted. I'd like to change this perspective, especially among young people. For the first edition we organised shows, which were important because they demonstrated how the art of dance has evolved. As a youngster it was hard for me not having the opportunity to see and discover shows. In my small way I'm trying to fill that void.

What would Claudio Coviello have wanted to do if he hadn't been a dancer? [Laughs]. Perhaps be a singer. •

CHRISTOPHER GRANT
Dancer, New York City Ballet



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Danza&Danza Awards is an annual prize-giving event that recognises excellence in dance. Established in 1987 by Mario Bedendo – whom the Prize is named after – the Awards are assigned by the Jury and cover a variety of categories including dancers, productions, choreographers and new talents seen on Italian stages over the course of the year.

Martina Arduino in the role of Sylvia in the eponymous ballet restaged by Manuel Legris at La Scala Theatre, D&D Award for "Best Ballet Production" (© Brescia-Amisano)

JURY
Maria Luisa Buzzi (Chair)
Elisabetta Ceron, Giuseppe Distefano, Francesca Pedroni, Silvia Poletti, Sergio Trombetta, Carmelo A. Zapparrata



AWARDS

2019

BALLET PRODUCTION SYLVIA

by Manuel Legris
La Scala Theatre Ballet

CONTEMPORARY PRODUCTION EX-AEQUO

A QUIET EVENING OF DANCE

by William Forsythe
SINCE SHE
by Dimitris Papaioannou
Tanztheater Wuppertal

PERSONALITY OF THE YEAR ARTIST AND PRODUCER SERGEI POLUNIN

DANCERS OF THE YEAR ALINA COJOCARU

Principal dancer, English National Ballet

CLAUDIO COVIELLO

Principal dancer, La Scala Theatre Ballet

CHRISTIAN FAGETTI

Soloist, La Scala Theatre Ballet

RAUF YASIT, AKA RUBBERLEGZ

Freelance dancer

CHOREOGRAPHER EX-AEQUO CHRISTOS PAPADOPOULOS PHILIPPE KRATZ

NEWCOMERS - CHOREOGRAPHERS GINEVRA PANZETTI/ENRICO TICCONI

NEWCOMERS - DANCERS CATERINA BIANCHI

La Scala Theatre Ballet
SALVATORE MANZO
Teatro di San Carlo Ballet
GIACOMO CASTELLANA
Rome Opera Ballet

ITALIAN PRODUCTION GRACES

by Silvia Gribaudo

ITALIAN DANCERS ABROAD ALESSANDRA TOGNOLONI

Les Ballets de Monte-Carlo

FEDERICO LONGO

Batsheva The Young Ensemble

MATTEO MICCINI

Stuttgarter Ballett

LIFETIME ACHIEVEMENT AMEDEO AMODIO

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For the reconstruction of 'Die Feier'
by Mary Wigman

BALLET PRODUCTION

SYLVIA

It went straight to the heart of ballet's true value, its technical power and performative potential: Manuel Legris' *Sylvia*, co-produced by the Vienna Staatsballett and La Scala Theatre, Milan, where it opened the 2019-2020 season, offered an engagingly fresh rediscovery of the ballet's great tradition in constant evolution.

Three acts, myriad variations and roles; dazzling dances and enchanting ensembles: in *Sylvia*, the classical academic language reaches its full potential of richness and versatility thanks to Manuel Legris' choreographic touches. His interventions fit perfectly with the symphonic score composed by Léo Delibes for the ballet in 1876, now conducted at La Scala by the brilliant Kevin Rhodes.

The characters fully convey their aspirations and feelings through dance: Sylvia's combative fieriness, and her transformation from huntress nymph to seductive prisoner and woman in love; the shepherd Aminta's passionate attraction to Sylvia; treacherous Orion's insatiable desire; the elegance of the *deus ex machina* Eros; the vigour of the nymphs clasping bows and arrows; the sensuality and spirit of the nereids, satyrs, and oriental characters. This production is an immense accomplishment for the soloists and company alike, and the mythological source material inspires an array of dreamlike visions, imbued with a woodland charm or tinged crimson and gold by the elegant hand of Luisa Spinatelli, who designed the sets and costumes.

CONTEMPORARY PRODUCTION EX-AEQUO

A QUIET EVENING OF DANCE

A Quiet Evening of Dance is the kind of show that is has the potential to shift our entire concept of dance and ballet. A sort of colourful almanac-in-progress which, from pose to pose, from movement to movement, pulls us into the flow of its shapeshifting adventure of motion and choreography. This adventure seems carefully programmed to take the audience on a journey of perception of the dancing

"A Quiet Evening of Dance" (© Bill Cooper)



itself; the effect is both calm and incandescent due to the dancers' skill in filling the spatial, formal and dynamic choices with movements that hone in on the pelvis, shoulder, arm and wrist joints, ballet-like fragments of positions and port de bras, and dazzling virtuoso hip hop moves.

Coproduced with Sadler's Wells in London, in Italy *A Quiet Evening of Dance* has been performed in the dance seasons of the Teatro Grande, Brescia; the Teatro Valli in Reggio Emilia; the Venice Biennale, and the

RomaEuropa Festival. The piece is the result of a joint effort between Forsythe and the dancers: six of them have years of experience with the Forsythe Company, while Rauf "RubberLegz" Yasit is a hip hop dance champ. The astounding range of movements in the first part is reborn with spectacular verve in part two, *Seventeen/Twenty One*, set to *Ritournelle* from *Hyppolite et Aricie* by Jean-Philippe Rameau. It's as though the careful research and awe-inspiring mix of styles and personalities in part one had

suddenly exploded to reveal the full beauty and richness of this dance and choreography.

CONTEMPORARY PRODUCTION EX-AEQUO

SINCE SHE

Dimitris Papaioannou is a visionary artist. With a background in the plastic and figurative arts, he uses painterly concepts to create forms in motion. Watching his shows, one is filled with admiration for his striking tableaux vivants and his choreographic solutions in equal measure. Commissioning him to create a new dance production for Tanztheater Wuppertal was a smart move on the part of the directors of the company founded by Pina Bausch. He was certainly the right person to pick up the baton. Because with *Seit Sie* ("Since She" – the reference is to Pina herself), he has managed to highlight themes and visions typically associated with the queen of German Tanztheater, without repudiating his signature style and the quality of his own theatrical craftsmanship. The result is an astonishing fusion of visions. Papaioannou's new work is leagues ahead of the company's previous attempts to commission other choreographers to take up and continue the Bausch legacy.

"Since She" (© Julian Mommert)



PERSONALITY OF THE YEAR

SERGEI POLUNIN

A multi-faceted artist whose reach spans the stage and the runways, cinema and music videos, Sergei Polunin is above all else one of the greatest ballet dancers of our time. The reason lies in the naturalness of his technique, his versatility of roles, his magnetic stage presence and his inspired performances. It is interesting that at the height of his dancing career, he has already decided to tackle the gruelling role of producer. As such, he and his Polunin Ink company scored not one but two goals in 2019: a 'modern' take on the twentieth-century



Alina Cojocaru (© Ash)



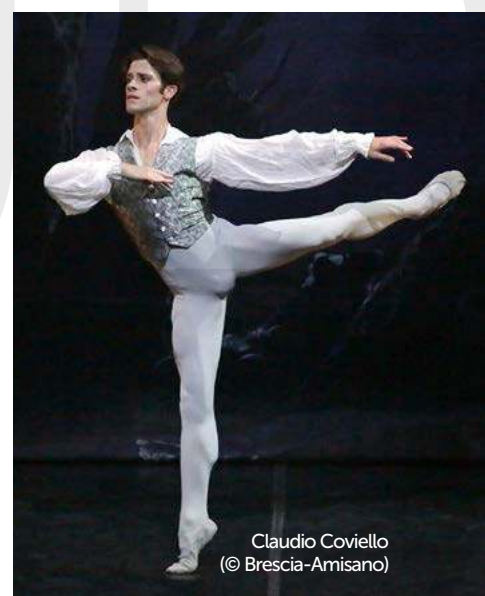
Sergei Polunin
(© Rankin)

classic *Romeo & Juliet*, brilliantly choreographed by Johan Kobborg and produced with Show Bees and Ater at the Verona Arena, where Polunin gave a powerful, passionate performance opposite Alina Cojocaru before an audience of 11,000 people; and *Rasputin*, choreographed by Yuka Oishi, a memorable dance-drama in which Sergei outdid himself. Now a courageous producer, Polunin is looking ahead to the future of ballet and conquering a mass audience as he catapults his art into the twenty-first century.

DANCERS

ALINA COJOCARU

One of the foremost dancer-performers of her generation, Alina Cojocaru has already had a glittering career and built up a vast fan base, with admirers from Russia to Japan enchanted by her extraordinary musicality, her dazzling ballet phrasing and total emotional engagement. A graduate of the Kiev Academy and a former star at the Royal Ballet, she is currently a Lead Principal at the English National Ballet and resident guest artist at the Hamburg Ballet, where she has formed a strong artistic relationship with John Neumeier in recent years (Neumeier created for her the principal roles in *Liliom* and this year's *Glass Menagerie*). Equally pivotal is her artistic and personal relationship with Johan Kobborg; the couple have enthusiastically tackled numerous, significant artistic adventures together. Most recently, *Romeo & Juliet* with Polunin Ink: the team set out to draw thousands of spectators to the Verona Arena with their new, streamlined yet intense version of the famous ballet. There, once again, Cojocaru demonstrated her immense talent as a performer and above all, heartfelt generosity in 'offering herself up' to Polunin's vision of taking ballet into the new era, with 'popular' yet high-quality forms, methods and approaches.



Claudio Coviello
(© Brescia-Amisano)

DANCERS

CLAUDIO COVIELLO

A Principal at La Scala since 2013, Claudio Coviello is a dancer of rare sensitivity. He has proven capable of throwing himself into his roles with emotion, technique and musicality. He joined La Scala in 2010 having completed his training at the Rome Opera in 2009. In 2011 he received the Danza&Danza Award for the Newcomer of that year. Since then, his performances have only confirmed our decision, ranging from complex characters such as Des Grieux in Kenneth MacMillan's

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L'Histoire de Manon; Armand in *La Dame aux camélias* by Neumeier; Romeo in *Romeo and Juliet* (also MacMillan); Siegfried in the Ratmansky *Swan Lake* and countless other roles.

In 2019, his natural talent for making dance an expression of the soul has earned him his second Danza&Danza Award as Performer. His talent shines through time and again, as Prince Desiré for the Nureyev *Sleeping Beauty*, as Albrecht in *Giselle*, Lensky in *Onegin*, not to mention abstract ballets such as *Symphony in C* by George Balanchine and, most recently, as the tender shepherd Aminta in *Sylvia* by Legris.



Christian Fagetti (© Brescia-Amisano)

DANCERS

CHRISTIAN FAGETTI

Christian Fagetti is one of those dancers who 'make the difference'. Whether he's dancing roles in the classical or neo-classical repertoire, or put to the test in contemporary choreographies, this La Scala Soloist (since 2018) is always completely absorbed by his roles, both technically and artistically. A true product of the Milanese opera house (he graduated from its Ballet School and immediately joined the company) he soon rose to prominence in character roles (Rothbart in Nureyev's *Swan Lake*, Carabosse in Ratmansky's *Sleeping Beauty*), before moving on to more psychologically complex parts, which he always managed to render perfectly; these include Mercutio, Lescaut, and Count N. in

La Dame aux camélias. This season, alongside dramatic works, Fagetti has stood out in two choreographies that particularly highlighted his dynamism and musicality: *Winterreise* by Angelin Preljocaj and *Woolf Works* by Wayne McGregor. He was also very suitably cast in the reprise of Jiří Kylián's *Petite Mort* and as a soloist in Maurice Béjart's *Boléro*. Last but not least, he made a dazzling Orion in Legris' *Sylvia*.

DANCERS

RAUF YASIT AKA RUBBERLEGZ

This charismatic virtuoso wowed audiences with his hip-hop-derived contortions, holding his own against the contemporary ballet dancers in William Forsythe's *A Quiet Evening of Dance*. RubberLegz, the stage name of Rauf Yasit (1986), is a German choreographer and hip hop dancer of Kurdish descent. He now lives in Los Angeles, where he works with the Wewolf collective. Having studied traditional Kurdish dance with his father, in 1998 he became a self-taught B-boy and developed his own original style. This led him to take part in various contemporary dance productions from 2007 on. With his exquisite technique – an idiosyncratic blend of talent, flexibility, strength, yoga, breakdance and contemporary dance – in addition to Forsythe his collaborations include the Paris Opera, Flying Steps and Moderat. A finalist in "Switzerland's Got Talent", he receives

this award for his original language, which breaks down barriers between dance genres.

CHOREOGRAPHER EX-AEQUO

PHILIPPE KRATZ

Philippe Kratz joined Aterballetto in 2008 to work with Mauro Bigonzetti. However, it was Cristina Bozzolini who gave him the chance to try his hand at choreography, during the company's workshops. His first effort, *Lettres d'amour* (2012), on the relationship between Sartre and Simone de Beauvoir immediately pointed to his remarkable sensitivity in evoking moods and feelings through dance alone. Then came *L'eco dell'acqua*, 2015, a work for the whole company in which Kratz



Philippe Kratz (© A. Vacondio)



Rauf Yasit (© Bill Cooper)

showed his confidence in creating clear choreographic structures rich in emotional nuance. It wasn't long before he rose to prominence on the international scene: in 2017 he restaged the trio *SentIERI* for the Wiener Staatsballett; the following year his duet *O* won the Choreographic Competition of Hannover. His *Cloud/Materia*, for Aterballetto again, underlines his image as a dance maker who has mastered structure, and knows how to fill it with emotional content, always handled with elegance and subtlety.

CHOREOGRAPHER EX-AEQUO

CHRISTOS PAPADOPOULOS

He extracts the very essence of movement, harnessing it in an innovative circuit with a clear plot that he gradually embroiders with variations in dynamics, intensity and trajectory. There's no doubt that Christos Papadopoulos (Greece, 1976) deserves a place among our award-winning choreographers. Having won acclaim for his previous works *Elvedon* and *Opus*, Papadopoulos lived up to his reputation again in autumn 2019 with *Ion*. Inspired by the movement of electrically-charged molecules (the ions in the title), this work set to Cotti K's hypnotic sounds underlines Papadopoulos' creative verve. Here, the analytically-minded choreographer is quite happy to play the part of a physicist, dabbling in kinematics. Thanks to Papadopoulos, the idea of combining research with dance choreography becomes a reality, even in today's world.



Christos Papadopoulos



Panzetti/Ticconi "Harleking" (© D. Hartwig)

NEWCOMERS - CHOREOGRAPHERS

GINEVRA PANZETTI/ENRICO TICCONI

A young couple emerging on the Italian dance scene, Ginevra Panzetti and Enrico Ticconi met as pupils at the Arts High School in Rome. They both continued their studies at the Fine Arts Academy, where they majored in theatre design, while starting training in contemporary dances. A year spent at the theatre and movement research school Stoa, under the founder Claudia Castellucci, paved the way for their joint creative career, with help from Demetrio Castellucci for musical research. Our jury members have been watching them closely since their debut works with *Le Jardin* and *Harleking*; and in 2019, *A.E.R.E.A.* confirmed that these two youngsters have a solid artistic vision, erudite references to figurative art, and a talent for shaping choreographic-spatial-dramatic structure. In this work the concept of belonging, symbolised by the flag, leads to an evocative piece with layers of different meanings; in it, artful flag-waving creates images and shapes, modifying bodies and how they are represented.

NEWCOMERS - DANCERS

GIACOMO CASTELLANA

Born in 1991 Giacomo Castellana, now Soloist at the Rome Opera, trained at the Teatro Massimo in his home town of Palermo before graduating from the Bolshoi Academy of Moscow, where he spent the last three years of his studies. Elegant and virile, with a quality of movement that is at once fluid and powerful, he soon got noticed. He has recently stood out in *Walking Mad* by Johan Inger, and as Lescaut in *Manon*, a daunting last-minute debut as understudy for an injured guest soloist; he partnered Eleonora Abbagnato in *La rose malade* and was a passionate José in Jiri Bubenicek's recent production of *Carmen*, where he also showed remarkable dramatic talent which is sure to provide the company with a first-rate lead soloist as he matures.



Giacomo Castellana
"Manon" (© Y. Kageyama)

NEWCOMERS - DANCERS

CATERINA
BIANCHI

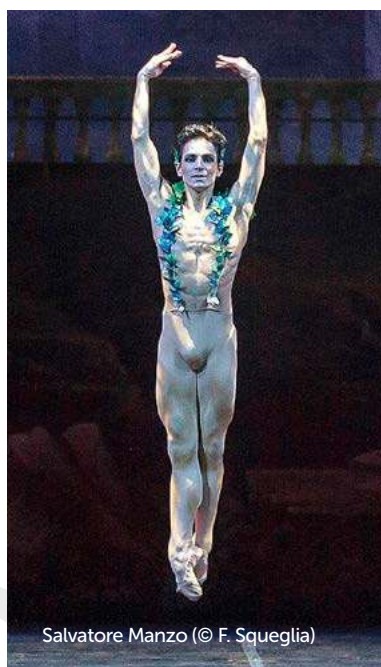
Caterina Bianchi (© Brescia-Amisano)

Caterina Bianchi graduated from La Scala Ballet School in 2017, but her star quality was recognised even as a student when she was plucked from the ranks to star in the school's 2015 production of *Cinderella* choreographed by Frédéric Olivieri. She joined the La Scala Theatre Ballet in the 2017/2018 season, becoming a permanent member of the company the following year. She has already danced some important roles such as Olympia alongside Roberto Bolle in John Neumeier's *La Dame aux camélias*. In 2019 she was one of the fairies in the Nureyev version of *Sleeping Beauty*, and was widely praised for her mastery of style and performance as young Clarissa in *Mrs. Dalloway*, the first act of Wayne McGregor's *Wolf Works*, as well as in *Orlando*. Also this year, Bolle cast her in his gala at the Politeama Trieste with Soloists from La Scala, where she appeared in *The Seasons* by Volpini/Liang. This young dancer is sure to go far.

NEWCOMERS - DANCERS

SALVATORE
MANZO

Salvatore Manzo joined the Teatro di San Carlo Ballet in 2011, having already worked with the English National Ballet, at the Teatro Massimo in Palermo and at the Verona Arena. In Naples, he continues to shine, and



Salvatore Manzo (© F. Squeglia)

has been cast in a string of Soloist and Principal roles. His *cahier de danse* is filling up with major parts in a variety of repertoire titles, including *Carmina Burana* by Shen Wei and *Mozart Requiem* by Boris Eifman, with several more in 2019. Over this past year we have particularly admired his dynamic, agile performance in the Act 1 pas de trois in Ricardo Nuñez's *Swan Lake*, and his chameleon-like portrayal of Puck in *A Midsummer Night's Dream* by Paul Chalmer. It was this Shakespearian character that made up our minds to give this award to Manzo.

ITALIAN PRODUCTION

GRACES

With *Graces* Silvia Gribaudi continues her enquiry into the theme of beauty, by presenting a direct comparison (and playing cleverly with gender-bound conventions) between male and female, everyday life and ideal, dance practised and dance idealised. In it, three tall, bearded male dancers contrast, mingle and play with Gribaudi, herself the epitome of a normal, middle-aged, untrained body type. Brief choreographic sequences are interspersed with classical references, a TV show 'number', and occasional audience interaction providing intellectual cues; the whole thing is put together with a fun, heart lifting sense of humour. Beneath all this, however, is an undercurrent of perceptive satire, not just of today's social mores but also of certain affectations in today's dance, mocked mercilessly by Gribaudi. This gives substance to a piece that is outwardly lightweight but sharply cerebral at the same time.

ITALIAN DANCERS ABROAD

ALESSANDRA
TOGNOLONI

Tognoloni joined the John Cranko Schule at the age of fifteen, and graduated two years later; she then joined the Stuttgarter Ballett, where she was made *démi-soliste* in 2008. She had various formative experiences in Cranko's ballets, as well as some



"Graces" (© A. Ficali)



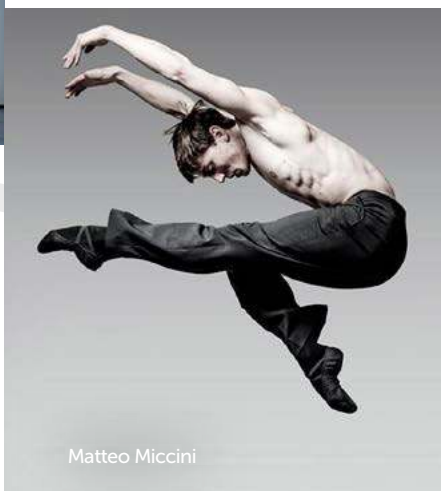
Alessandra Tognoloni
(© Alice Blangero)

encounters with charismatic figures like Neumeier, who cast her as Prudence in his iconic *La Dame aux camélias*. The turning point came in 2013 when she joined Ballets de Monte-Carlo, where she has danced in works by Kylián, Inger, Horecna, Verbruggen as well as some title roles for Jean-Christophe Maillot, who cast her in *Cinderella* and *The Taming of the Shrew* – the latter recently came to the Teatro Regio, Turin. In *Shrew*, her Caterina is a multi-faceted role which she renders with swift, confident technique; since being given the role by Maillot, she has fine-tuned all the tiniest details to create an authentic, anti-conformist female character.

ITALIAN DANCERS ABROAD MATTEO MICCINI

Miccini has shown promise ever since he joined the Stuttgarter Ballett after graduating from the John Cranko Schule in 2015. Florentine-born Miccini stood out in the company for his theatrical personality and the quality of his dance. The ballets closest to his heart are *La Dame aux camélias* (Neumeier), *Romeo and Juliet* (Cranko) and *Mayerling* (MacMillan), with the past two seasons seeing him debut in these solo roles. However, we have also admired him as a dancer in *One of a kind* by Kylián, as Alain in Ashton's *La fille mal gardée*, in *Lucid Dream* and *Le Spectre de la rose* by

Marco Goecke. As well as starring in the video *La Finestra* directed by photographer Christian Oita, Miccini recently danced Benvolio (Cranko's *Romeo and Juliet*) on tour in Taiwan. His latest challenge is as choreographer: his first success as a dance maker came in June at the Noverre Young Choreographers evening with *What we've been telling you*, which he created and performed with Marijn Rademaker.



Matteo Miccini

ITALIAN DANCERS ABROAD FEDERICO LONGO

Born in Rome in 1994, he started out in his hometown attending the Italian National Academy of Dance before moving to Dresden, where he completed his studies at the Palucca Hochschule für Tanz. He began his professional career with the company at the Saarländisches Staatstheater in Saarbrücken, directed by Stijn Celis. However, it was when he moved to sunny Tel Aviv that Federico Longo really began to blossom. There he joined the prestigious Batsheva-The Young Ensemble in 2018, and was soon chosen by choreographer Sharon Eyal as the central figure in her new work *The Look*, which she created especially for the young company. Statuesque and diaphanous, with incredible lyricism, we have admired his work throughout 2019, both at the European premiere of Eyal's show at Teatro Valli in Reggio Emilia, and in various Italian venues where he gave standout performances in works by Ohad Naharin.



Federico Longo (© A. Avraham)

LIFETIME ACHIEVEMENT AMEDEO AMODIO

Having trained at La Scala and become a dancer at the Milanese company, Amedeo Amodio then moved to the Rome Opera Ballet while at the same time working on primetime Saturday night TV variety shows. This background gave the artist a dual source of inspiration, which stayed with him through his career as a choreographer and dance company director. He was responsible for the widespread success of Aterballetto; as the foundation's director until 1996, he produced a completely new model for Italy, in terms of production and artistic methods. He opened the doors to international contemporary choreographers who had never previously been seen in



Amedeo Amodio (© A. Buccafusca)

this country (from Ailey to Forsythe, Lucinda Childs and Glen Tetley); with his own dance works he presented an eclectic, theatrical brand of creativity that moved confidently between different choreographic registers. He went on to become director of Rome Opera Ballet and the ballet company of the Teatro Massimo in Palermo; having reached the milestone of his eightieth birthday he is currently working on revivals of some of his ballets, which have become classics in the Italian repertoire: they include *The Nutcracker* and *Coppelia*, *Carmen* and *Romeo and Juliet*.

MARIO PASI AWARD FOR CULTURAL DEVELOPMENT OF THE ART OF DANCE

WHY DO WE DANCE?

The television documentary series *Why do we dance?* produced by Sky Arte Hub, broadcast on Sky Arte in Italy and distributed in UK, Ireland, Germany and Austria receives our award for the dissemination of dance culture. The fascinating series is structured as an exploration of the motivations and stimuli that have always led human beings to dance. Its thematic approach took viewers around the world in search of answers to the question in the title, with Akram Khan



"Die Feier", Dance Company Theater Osnabrueck

as narrator and presenter. In the various episodes, a host of experts including Wayne McGregor, Bill T. Jones, Lin Hwai Min, Christian Spuck, Angelin Preljocaj, Sidi Larbi Cherkaoui, Alonzo King, Sasha Waltz, Sharon Eyal, Alexei Ratmansky, Germaine Acogny, Boris Charmatz, Jan Fabre, Enzo Cosimi, Lil Buck, Cecilia Bengolea and François Chaignaud, Yoshito Ōno, Fernando Anung'a, Eva Yerbabuena, Candoco, Aditi Mangaldas, Mavin Khoo described how dance means a sense of belonging, moves the soul and takes it to a state of ecstasy, seduces, impresses or provokes people, and can sweep away conventions.

SPECIAL MENTION

DANCE COMPANY THEATER OSNABRÜCK for "DIE FEIER"

The Dance Company Theater Osnabrück, directed by the Italian Mauro de Candia, is a dynamic ensemble of twelve dancers from northern Germany. For several years now Candia, flanked by the dance-dramaturg Patricia Stöckemann, has led a broad-ranging venture to reconstruct some epoch-making titles from the twentieth century, and in particular works by Mary Wigman. This admirable research project began in 2013 with the reconstruction of *The Rite of Spring* – a collaboration with Theater Bielefeld, also danced by Bayerisches Staatsballett – of *Totentanz I and II* and of *Die Feier/The Celebration*. The last of these three was also performed in Italy as part of the DAB_Danza dance season in Bari. It offered an enlightening, 'concrete' perspective on the story, which left no doubts as to the value of Wigman's pioneering art and the excellent ideas of Mauro de Candia and his troupe.



Alonzo King LINES Ballet, "Why do we dance?"

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PURE SENSATION AT THE BDF

Compagnie Hervé Koubi in "Les nuits barbares" (© Yann Gouhier).
Playbill from "Romeo and Juliet" by Benjamin Millepied

BELGRADE Titled *Pure Sensation*, the 17th edition of the Belgrade Dance Festival opens its doors to the public on 21 March in the Serbian capital and will host companies from across the world until 12 April. This year the event curated by Aja Jung will also present a preview-event: the Etoiles and Soloists of the New York City Ballet will perform in Novi Sad and Belgrade on the 13 and 14 March respectively, bringing to the stage their repertoire of choice with George Balanchine (*Diamonds, Who cares?*), Jerome Robbins (*In the Night*) and Christopher Wheeldon (*After the Rain*) as well as *Les Lutins* by Johan Kobborg. Also in the programme is the world premiere of Jacopo Godani's new creation for his company the Dresden Frankfurt Dance Company (21), the beautiful *Pasionaria* by Marcos Morau, D&D Prize winner with La Veronal in 2018 (31 March), Lia Rodrigues' intriguing *Furia*, Inbal Pinto Company from Israel with *Fugue*, Aurélien Bory with a *SH* performed by Shantala Shivalingappa, Silvia Gribaudo's sparkling *Graces* (D&D Prize 2019) and star performer Olivier Dubois' captivating solo *My Body...* not to mention Hervé Koubi with his symbolic and powerful *Nuits barbares*. From California to Belgrade comes BodyTraffic, company of the moment in the US, with a mixed programme that includes Hofesh Shechter's *Dust*, from Belgium Lisbeth Gruwez with the solo *It's going to get worse and worse...*, from Broadway the famous tap dancer Jason Samuels Smith and from Canada, bringing the event to a close on 12 April, is Ballets Jazz de Montréal with works by Foniadakis, Lopez Ochoa and Rustem. www.belgradedancefestival.com

A NEW "ROMEO AND JULIET" IN PRESENT-DAYS LOS ANGELES

PARIS Benjamin Millepied, dancer, choreographer and former director of the Ballet de l'Opéra de Paris, is back choreographing and for the first time he has taken on the revisitation of a great twentieth century classic: Prokofiev's *Romeo and Juliet*. The work for 18 dancers is produced by his company LA Dance Project and will debut on 29 May (running up to 6 June) at La Seine Musicale in Paris. "I had doubts – explains Millepied – before deciding to tackle a title I've never even danced before but saw as a child performed by the English National Ballet. It's a title that's almost too choreographed but I was so attracted by Prokofiev's music that I decided to do it. The work will be the result of live and recorded dance with a cinematic angle, so the real challenge will be finding the balance between these two different aspects". It is a contemporary rereading of the timeless story of the two lovers from Verona set in present-day Los Angeles in which each night *Romeo and Juliet* will be played by different dancers in an atmosphere of freedom of gender, to celebrate love in all its various forms. www.laseinemusicale.com





EXPANDING LAKES

Swan Lake and us. The ballet by Marius Petipa- Lev Ivanov continues to seduce undaunted, offering up a creative and dramatic challenge – aided by Tchaikovsky's enchanting score – to today's choreographers. For 2020 two projects based on the famous ballet have been announced and they are as intriguing as they are unexpected. The first is a creation by Angelin Preljocaj who, following his first tribute to Petipa and *Swan Lake* with his 2018 work *Ghost*, will present his version of *Lake* for La biennale de Lyon in September. Meanwhile, Gauthier Dance, led by Canadian Eric Gauthier, will involve four choreographers from different backgrounds and cultures to reimagine *Swan Lake*. The evening is titled *Swan Lakes* and stars the signature styles of the Canadian Marie Chouinard, the German Marco Goecke, the Spanish Cayetano Soto and the Israeli Hofesh Shechter. Eric Gauthier's company has been 'resident' at the Festival Bolzano Danza for three years and it is there that the four new *lakes* will make their Italian debut in July 2020.

Ballet Preljocaj in "Ghost" by Angelin Preljocaj, 2018 production inspired by Marius Petipa's "Swan Lake" (© Didier Phispart)

MARTINEZ CREATES A NEW "LE CORSAIRE" IN ROME

ROME Rome Opera Ballet has been as busy as ever, preparing to unveil two high-profile productions early in 2020. Two shows are to premiere at Teatro Costanzi, and both are a perfect match for director Eleonora Abbagnato's vision; she has shown an interest in expanding the repertoire with both twentieth-century titles and new versions of the great classics. The first, a *Robbins Evening*, opens on 30 January and runs to 5 February; it consists of a triptych by the American master Jerome Robbins, the great New York City Ballet choreographer, with live music performed by the house orchestra, conducted by Carlo Donadio. The three works are *Glass pieces* set to various pieces by Philip Glass including excerpts from his opera *Akhnaten*; *In the Night* with music by Chopin, a dance for three romantic couples featuring Eleonora Abbagnato herself, with guest artist Zachary Catazaro; and *The Concert*, a brilliant one-act piece offering a tongue-in-cheek take on the audience's behaviour during a piano concert.

Then comes José Carlos Martínez's highly-anticipated new production of *Le Corsaire*, from 1-8 March. The Paris Opera étoile, previously director of the Spanish Compañía Nacional de Danza, has created this new version especially for the company. He set out to return to the original two-act libretto, thus stripping away all of the extras that have been added to the ballet over the decades. For the occasion, Martínez will be supported by a high-calibre team: the Rome Opera Orchestra, conducted by Alexei Baklan, with set design and costumes by Francesco Zito and lighting design by Vinicio Cheli. The stellar cast for the lead roles has already been announced; the guest artists are Maia Makhateli (Dutch National Ballet), and three top names from St. Petersburg: Kimin Kim, Olesya Novikova (both of the Mariinsky Ballet) and Leonid Sarafanov (Mikhailovsky Ballet).



A RESTORED BLUEBEARD

WUPPERTAL After many years *Bluebeard*, Pina Bausch's seminal opera created in 1977 that toured until the Eighties, makes its return to the stage. The premiere is set for 24 January at the Wuppertal Opernhaus. Based on Béla Bartók's opera *Bluebeard's Castle*, the piece is among the German choreographer's most radical and uncompromising Stücke. *Bluebeard* was a brave experiment: the combination of different genres and the disturbing yet moving balance of tenderness and violence, pursuit and failure, hope and despair, led the choreographer to explore the animalistic elements of human beings. The piece discusses the couple – the impossibility of a true fusion between male and female – and was a precursor that came a year and a half prior to the famous *Café Müller*. At the time the extreme fragmentation of Béla Bartók's music seemed almost scandalous, treated as it was not as a cohesive score but as a collage, complete with compulsive interruptions and the repetition of single passages. *Bluebeard* has been meticulously redesigned for a new cast by Barbara Kaufmann, Beatrice Libonati (guest artist), Hélène Picon and Jan Minarik (guest artist and original 1977 cast member). www.pina-bausch.de



Two scenes from the original version of Pina Bausch's "Bluebeard" (© Ulli Weiss)

THREE EVENINGS WITH LES ETOILES

ROME A winning formula and highly anticipated event that reaches beyond the capital, the Gala Les Etoiles, curated by Daniele Cipriani, returns to the Auditorium Parco della Musica in Rome from the 24 to 26 January in a parade of international stars that attracts audiences from every corner of Italy. Eagerly awaited, as always, is Marianela Nuñez, a regular guest at the event, who will be performing with her colleague and Principal of the Royal Ballet Vadim Muntagirov, the epitome of a danseur noble who is nicknamed 'Vadream' due to his reputation as the dream partner. Together they will perform extracts from *La Bayadère* and *Sleeping Beauty*. From Stuttgart Ballet comes Friedemann Vogel, another star who is much loved in Italy, who will perform John Cranko's *Legend* with the Spanish Elisa Badenas and Itzik Galili's athletic *Mona Lisa*. The current director of Ballet de l'Opéra de Paris Aurélie Dupont (scheduled for just two shows on 25 and 26) has chosen a unique work created by Alan Lucien Øyen and the reconstruction of Martha Graham's legendary solo *Ekstasis*. Straight from Broadway – a host of fans in tow – comes Robert Fairchild, formerly Principal of the New York City Ballet, who is entrusted with an extract from Christopher Wheeldon's famous musical *An American in Paris*. From Moscow's Bolshoi comes the elegant Principal Denis Rodkin who will perform with his partner Eleonora Sevenard (see the Dance Couples interview on page 30), while from the Dutch National Ballet comes the Korean dancer Young Gyu Choi who will perform the variation of Golden Idol from *La Bayadère*. Sergio Bernal, a favourite with the Gala audience that has got to know and appreciate the artist's extraordinary talent as both a classical and flamenco dancer, will perform a selection of surprise pieces, while Oleg Ivenko will make his first appearance at the event, fresh from the cinema hit *The White Crow*, in which he played the difficult role of Rudolf Nureyev. However, above all, the three evenings of great dance will be a tribute to Alicia Alonso, the world dance legend who passed away last October and to whom we dedicate an in-depth article in this issue. The Cuban Yanela Piñera (Queensland Ballet of Brisbane, Australia) and Luis Valle (Ballet Nice Méditerranée) celebrate their great teacher with a guest performance featuring a piece based on *Don Quixote* and Asaf Messerer's pas de deux *Spring Waters*. www.auditorium.com

Left, Marianela Nuñez and Vadim Muntagirov in "Le Corsaire" (© M. Levinkind); Ballet British Columbia in "Solo Echo" by Crystal Pite (© S. Bradford)



BALLET BRITISH COLUMBIA

TRENTO Performing for the first time in Italy at the Teatro Sociale di Trento for the InDanza season comes Ballet British Columbia with its audacious style. Three big choreographers put their names to the programme chosen by the artistic director Emanuele Masi for this unmissable appointment scheduled for 28 January. Founded in 1986 in Vancouver and for the last ten years directed by Emily Molnar, former dancer with the National Ballet of Canada and William Forsythe's Ballett Frankfurt who has been appointed director of the Nederlands Dans Theater from next year, the Ballet British Columbia has conquered the entire world in a small space of time. The brilliant director's attitude is evident in the programmes and titles that are created ad hoc for the company, full of 'feminine' flair that often takes over, in a vast



carnet de bal that encompasses the main 20th and 21st century choreographers. In Trento a triptych created by the Israeli Sharon Eyal, the American Azure Barton and the Canadian Crystal Pite, Molnar's former colleague at Ballet Frankfurt, will go on stage. These are three works that fade from the techno beats performed in synch (Eyal's *Bedroom Folk*) to the intense lyricism of dance executed under symbolic snowfall set to Yo-Yo Ma's cello as he performs two of Brahms' most famous *Sonatas* (Pite's *Solo Echo*), ending up in the world of busking and street artists, presented afresh in the form of pure entertainment with a touch of melancholy by the ever-surprising Azure Barton. www.centrosantachiara.it

MORGANTI'S VICIOUS CIRCLE

TURIN After opening in Naples, Cristiana Morganti's new work *Another round for five* (a joint collaboration with Kenji Takagi) will be at the Teatro Asta in Turin from 23-26 January, as part of a short Italian tour.

As the title hints, the show features five performers (Maria Giovanna Delle Donne, Anna Fingerhuth, Justine Lebas, Antonio Montanile, Damiaan Veens) who Morganti arranges literally in a circle. With very different backgrounds and experiences, the dancers are plunged into a claustrophobic yet ironic dimension, and together reflect on the form of the circle – which the choreographer envisions as a vicious one. With imagery reminiscent of the ancient Ouroboros symbol of the snake biting its own tail, a series of cyclical, endlessly repeating situations develops. Whether alluding to rituals, groups or clubs, here the circular dimension is torn apart and examined in detail, in a movielike montage.

ON TOUR

29 January Teatro Manzoni, Pistoia, Italy

21 February Teatro Ariosto, Reggio Emilia, Italy



WHAT'S ON

KOCHETKOVA AND SIMKIN STARS IN NAPLES



"Another round for five" by Cristiana Morganti (© C. Kempf); Maria Kochetkova and Daniil Simkin in "Don Quixote", guests at the San Carlo Theatre in Naples

NAPLES Maria Kochetkova and Daniil Simkin will be dancing in *Don Quixote* at Teatro San Carlo. Marius Petipa's most cheerful ballet returns to the San Carlo from 28 February to 3 March, directed by Alexei Fadeychev, with two world-renowned stars. This production was first shown in Naples five years ago; now enriched by scenery and costumes designed by Viačeslav Okunev, it will feature the entire company, directed by Giuseppe Picone. Maestro David Garforth will conduct the San Carlo orchestra. In addition to the two international guests, the theatre's own talented principals Claudia D'Antonio and Alessandro Staiano will also be starring in some performances, dancing to Minkus' Iberian-style score.

ANNABELLE LOPEZ OCHOA INSPIRED BY FRIDA KAHLO

AMSTERDAM The Dutch National Ballet will present the new creation *Frida* in a world premiere that will run from 6 to 25 February at the Dutch National Opera. The show is choreographed by Annabelle Lopez Ochoa and takes inspiration from the fascinating character Frida Kahlo. The Belgian-Columbian choreographer's interest in the Mexican painter goes beyond a simple connection between Latina women. After having created the short *Broken Wings* based on Kahlo's text *Alas Rotas* for the English National Ballet in 2016, Lopez Ochoa has now transformed the work into a full evening show that, far from being a simple biography, traces key events in the life of the artist to analyse her perception of the world.

Annabelle Lopez Ochoa said: "Even before *Broken Wings* premièred, I felt it should be a full-length ballet, because there was too much happening in too short a space of time". With dramaturgy by American director Nancy Meckler and scenery and costumes by Dutch artist Dieuwke van Reij, this important production commissioned by the Dutch National Ballet's Artistic Director Ted Brandsen has now developed into a show for as many as fifty dancers. There is also original music by British composer Peter Salem, which is further enhanced by Mexican musical instruments and songs by Chavela Vargas.



FRANZUTTI RESIDENT AT SOFIA OPERA AND BALLET

SOFIA The Italian choreographer Fredy Franzutti, Artistic Director of Balletto del Sud since 1995, has been appointed 'resident choreographer' of Sofia Opera and Ballet for the 2019/2021 seasons. He began his commitment in spring 2019 with the staging of his choreographed version of Carl Orff's *Carmina Burana* for the Sofia Opera and Ballet, a show that was presented as part of the summer programme and will run until May 2020. Franzutti – a guest at Sofia Opera and Ballet back in 1997 when he created a short ballet for ten soloists titled *On the Crossing* set to music by René Aubry – now returns as 'resident' choreographer and 2020 will see him prepare the choreography for Richard Strauss' *Elektra* directed by Plamen Kartalov, while in 2021 he is expected to present new choreography for one of the repertoire's great classics.

Sofia Opera and Ballet in "Carmina Burana" by Fredy Franzutti (© Svetoslav Nikolov)



EGON KING MADSEN LEAR



Egon Madsen and
Mauro Bigonzetti
in "EGON king
MADSEN Lear"
(© Holger Reuker)

STUTT GART Shakespeare's *King Lear* is incarnated in Egon Madsen with choreography by Mauro Bigonzetti in a premiere at the Theaterhaus in Stuttgart on 19 January (with stagings on 22,23,24 and 25). A legendary artist who has danced

with the Stuttgart Ballet, the NDT III and Gauthier Dance, not to mention Artistic Director of various companies, Madsen has always been a great character actor and has played eccentric and dubious characters with great sensitivity over the course of his long career. Madsen and Bigonzetti have known each other for many years and share mutual esteem for one another: the Italian choreographer created an additional part for the dancer's famous piece *Cantata* and for Madsen's seventy-fifth birthday in 2017 Bigonzetti dedicated the impressive *Solo 7557* to him – the title (both of their ages) bearing testimony to their friendship. "In the studio with Egon", explains Mauro Bigonzetti, "I had the impression that his knowledge, his life story and his experiences all converged in the piece. So this work was developed together, moving from one sentiment to another. It's a retrospective journey in which the King and the artist become prisoners of their own minds". In *EGON King MADSEN Lear* love and pain, pain and madness – great Shakespearian themes – come together in a character who dares to look back at the end of an eventful life.

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ELEONORA SEVENARD/ DENIS RODKIN

“The Bolshoi is the best theatre in the world.
And we are there, together”

BY CATHERINE PAWLICK

He affectionately calls her “Ele” and she attentively films his performances from the back of the auditorium. Bolshoi principal dancer Denis Rodkin, just 30 years old, and soloist Eleonora Sevenard, now 22, are one of the Bolshoi’s latest “it” couples. They spoke to Danza&Danza about their relationship, Tsiskaridze, and work at the Bolshoi.

Eleonora, your great great aunt, Mathilde Kschessinska, famously danced with the Mariinsky. You also trained at the Vaganova Academy but joined the Bolshoi. Did you not consider the Mariinsky?

ELEONORA: People often ask me about that. Right now the world is more open. You can look at movies about different theatres, about the repertoire that runs there, or watch ballet dancers on YouTube and choose the place you want to work. For me, the Bolshoi was a more suitable choice despite it being more difficult. Thank God it worked out. I’m happy and have no doubt I made the right decision.



Eleonora Sevenard and
Denis Rodkin in a beautiful
picture by Darian Volkova



You both are connected with Nikolay Tsiskaridze. Denis you worked with him at the Bolshoi and Eleonora you trained with him at the Vaganova Academy.

DENIS: I wasn't just connected with Nikolay Maximovich Tsiskaridze, I was his very first student.

Did he introduce you to each other?

DENIS: In principle, yes he introduced us. If it wasn't for him, I would never have gone to Petersburg to the Vaganova Academy graduation performance.

ELEONORA: We met backstage after the show in 2016, when I hadn't graduated, though I danced the leading role. The next year Denis came to my actual graduation performance at the Kremlin.

DENIS: Yes, Nikolay Maximovich [Tsiskaridze] yelled out, "Ele, look who came to watch you!".

So you started dating then?

ELEONORA: No, it happened about six months later, because I was supposed to dance *Nutcracker* with Alexander Volochkov in Greece with Grigorovich Ballet Theatre of Russia before doing it in Moscow. Denis had a performance with another ballerina who became injured and they called me asking if I could dance *Nutcracker* here with him instead. We danced two performances although we only rehearsed twice.

Do you still work with Tsiskaridze?

DENIS: Yes without question. I send him videos of my daily rehearsals and he tells me what can be improved or removed. There is always fruitful work between us which continues despite his departure from the Bolshoi.

ELEONORA: He is a bit more than a pedagogue [to us]. You know how a relationship builds beyond just a coach, how you can relate to the person about some life issues.

Do you feel the difference in experience between you?

ELEONORA: Of course. The first time we danced together, my mother kept asking why we hadn't danced together before. I understand why: because he is a principal dancer, performing with ballerinas like Svetlana Zakharova. I'm not at that level yet and I have to work a lot. For me it was a huge joy to dance *Don Quixote* together.

Eleonora and Denis during rehearsals for "Spartacus". Below, Denis with Tsiskaridze his mentor and professor. Opposite, Denis and Eleonora in "Nutcracker" by Yuri Grigorovich

DENIS: Forgetting that we have a relationship for just a moment, of all of the youngest ballerinas today, Ele is the most promising with a lot of potential.

Does having a relationship and living together offstage help you onstage?

ELEONORA: It helps me. Denis helps me, calms me down and says "Pull yourself together and do what we agreed". Maybe you worry more as a couple, because usually you only think about yourself on stage, but when you're associated with a person you love on stage, then you worry for them too and try to watch them on stage.

DENIS: Ele is capable, so it's easy to dance with her. It doesn't always work out the first time, but if she were less capable then maybe later on we would argue. But with Ele that isn't the case.

ELEONORA: As you say, the experience that Denis has from various ballerinas - if he gives me some advice in a duet, about positioning, I know it's intended to help me.

What do you each like best about work at the Bolshoi?

DENIS: For me it's the best theatre in the world. I understand why Ele chose it, because the repertoire is better, more varied, the theatre tries to progress and offer something new. I think the Mariinsky right now is going in one direction, I don't hear that big events are happening there. I think the Bolshoi now has more perspective. I forget who said it, but this





auditorium will always be full, it doesn't matter who the director is or what production is on stage, it is the first in the world.

ELEONORA: The history here is long. Also Yuri Grigorovich created the basis of the repertoire here. Plus the new productions are interesting to dance. The classics are in Grigorovich's versions.

What's most difficult in the theatre?

ELEONORA: Overcoming fatigue.

DENIS: There are lots of performances and you want to rest but you have to go rehearse.

Is there a future in ballet?

DENIS: Nothing will kill the theatre, it will always survive.

ELEONORA: It's a strong part of culture in Russia but also in

Paris and in some countries where ballet is part of culture, I don't know if you can compare, but like soccer in Brazil or opera in Italy. You know the stereotype that girls go into ballet and boys into soccer. Plus when there are the kind of people in history like Plisetskaya, Maximova, Ulanova... we have so many ballerinas and ballet stars that the greater public knows, not just the balletomanes. Our country is proud of them, there are films about them on television. It's hard to say what will happen of course. We don't even know what tomorrow will bring but it seems to me that art will continue.

Are there productions you want to dance together?

DENIS: We can dance everything together, why not?

ELEONORA: (laughs).

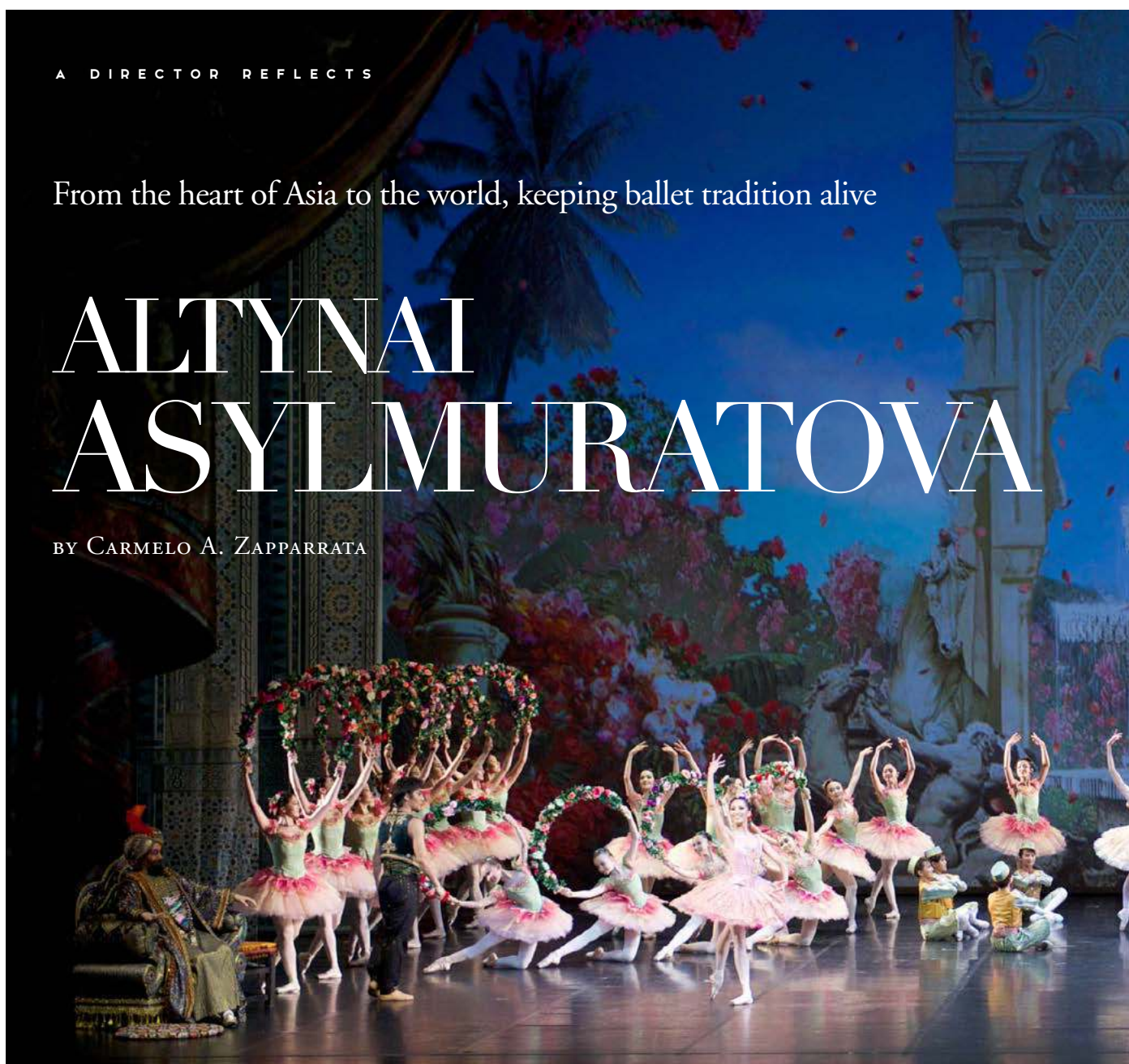
DENIS: Why not? •

A DIRECTOR REFLECTS

From the heart of Asia to the world, keeping ballet tradition alive

ALTYNAI ASYLMURATOVA

BY CARMELO A. ZAPPARRATA



From the heart of Asia, a brand new company is reaping the rewards of success in several European capitals. Its name is Astana Opera Ballet. We had the chance to admire it last year at the Teatro Carlo Felice in Genoa with *Swan Lake*, and at the Rome Opera in *Spartacus*. The company was founded in 2013 in Kazakhstan's futuristic capital city Nur-Sultan (formerly known as Astana, and renamed on 23 March 2019 to honour the independent nation's first president Nursultan Nazarbayev). In addition to its imposing home, the Astana Opera house, the ensemble boasts a solid, sizeable corps de ballet and some promising soloists. At the helm is the great Kazakh-born Russian star Altyнай Asylmuratova.

HAVING GAINED YEARS OF EXPERIENCE in St Petersburg, first as the étoile of the Kirov-Mariinsky Theatre (1978-2000) and later as the artistic director of the prestigious Vaganova Ballet Academy (1999-2013), Asylmuratova is now putting her all into her new company. The Astana Opera's majestic architecture, an exquisite blend of Greco-Roman elements and Kazakh motifs, fully expresses the ambitious drive of this young nation with thousands of years of history, which only gained independence in 1991. And its capital, Nur-Sultan, is poised to become one of Asia's most important cultural hubs.

We look forward to seeing the Astana Opera Ballet again at the Teatro Lirico in Cagliari, Sardinia, from 12-22 December 2020 in Yuri Grigorovich's *Spartacus*. In the meantime, we went to meet its director, Altyнай Asylmuratova.



“I believe the true seed of classical ballet lies in the physical act of transmission”

Astana Opera Ballet in Asylmuratova's "Le Corsaire", the Jardin animée scene. Below, Altynai Asylmuratova with Bakhtiyar Adamzhan, Leading soloist of the Astana Opera Ballet (© Astana Opera)

Altynai Asylmuratova, how did you feel coming back to your native country, Kazakhstan, to take up this important appointment? I moved back to Kazakhstan in 2015. I've been working with Astana Opera Ballet for four years now: it's a young company, full of talented people that want to do and learn a lot, and I want to give my best to them. The troupe consists of one hundred and five dancers. My mission is to present the best productions and the best ballet creations from the past three hundred years. We have a marvellous Opera House, it's very comfortable to work in and there's a lovely atmosphere there too. We are delighted and honoured that the government of Kazakhstan is making efforts to develop culture and investing so much in the development of ballet as part of that. Because of this huge support, we have to do our best and create more. That's why I would like to add the best of Russian and Western choreography to our repertoire too.





Facade and hall of the Astana Opera in Nur-Sultan. Opposite, the company's dancers in Fokin's "Shéhérazade" restaged by Andris Liepa (© Astana Opera)

Could you give us more details about Astana Opera Ballet's repertoire? We already have ballets by Marius Petipa, Mikhail Fokin, Rostislav Zakharov, Yuri Grigorovich, Boris Eifman in our repertoire, as well as titles by Roland Petit, Kenneth MacMillan, Charles Jude. Also, we are continuing to develop the art of modern ballet with new productions, even though there is another company in our capital which is dedicated to that [the Astana Ballet Theater, known for its eclectic repertoire, Ed.]. The German choreographer Raimondo Rebeck created *How long is now?* for us, a very beautiful one-act ballet. Rebeck was principal dancer at Staatsoper and Deutsche Oper in Berlin and we are friends because we danced together in Roland Petit's titles. In my future plans I would like to add titles by Jiří Kylián, Jerome Robbins and other great choreographers to the repertoire.

In 1989, you were one of the first Soviet ballerinas to perform freely with Western ensembles and to dance in ballets by Western choreographers. What are your memories of that period?

That experience is the best memory of my whole life. I feel I've been very lucky in my career, because I had the chance to work with geniuses such as Kenneth MacMillan, Roland Petit and Maurice Béjart. Dancing their ballets was a great experience of knowledge and discovery for me. I cherish the memories of everything I did back then. Many of my dance partners from that time became close friends, and we still keep in touch.

As regards Astana Opera Ballet, what kind of style would you like to imprint on this company? First I would like to help the dancers develop professionally in terms of ballet technique, as well as in terms of culture and how to act on stage. I would like to share everything I've learned with them. The most difficult genre of dance is classical ballet and I really would like them to master it to perfection; and to balance things out, I'd like to explore modern ballet as well.

Which modern or contemporary work would you like to tackle first? We've already started working with modern and contemporary choreographers, but first I would like to bring the company the best names in choreography as an art form with classical foundations. As a first step in that direction I'm thinking about Jiří Kylián and Nacho Duato.



You had a great career at the highest level in the birthplace of classic ballet. First you were principal dancer at the Kirov/Mariinsky Ballet and then artistic director of Vaganova Ballet Academy in St Petersburg. Which of the two was the true seed of classicism in dance, in your opinion? Well, I think you've answered your own question [smiles]. I did indeed spend my career in St Petersburg at the Mariinsky Theatre, formerly the Kirov, where the most important classical ballets were created for that specific stage. There we passed down the heritage of the Mariinsky Ballet, from hand to hand or should I say, leg to leg. So physically, we were nurturing that heritage, handing it down from one century to another and preserving it until the present day. I think that the true seed of classical ballet is in the physical act of transmission. Of course, nowadays everyone knows that there are other classical choreographers who have their own ballet style and we study them as well.

You are currently also rector of Kazakh National Academy of Choreography in Nur-Sultan. What is your mission there? It's the only choreographic academy in the whole of Central Asia. It offers a comprehensive course of study, which starts from six years old right up to PhD level. It's an amazing facility, with everything needed to study dance: twenty-one ballet classrooms, a swimming pool, a gym, a residential campus. It's just a dream to work there. The Academy's mission is to develop the art of dance, thanks to the support of our President [until March 2019 the first president of Kazakhstan Nursultan Nazarbayev and then the current president, Kassym-Jomart Tokayev, Ed.], who takes great interest in the development of culture and the arts in Kazakhstan. So with that in mind, I feel a big responsibility to develop the art of dance to the highest levels. It's not easy; we've only just started taking the very first steps there; the Academy was only founded in 2016, so it's brand new. That makes it an amazing challenge, because with hard work we can create new opportunities. •

THE DANCE SCENE



Claudio Coviello,
Aminta in "Sylvia"
by Manuel Legris
at La Scala Theatre
(© Brescia-Amisano)

LA SCALA THEATRE BALLET IN "SYLVIA", LOVE RULES TRIUMPHANT

Martina Arduino
as Sylvia, Claudio
Coviello as Aminta
and Nicola Del Freo
as Eros in "Sylvia"
by Manuel Legris at
La Scala Theatre
(© Brescia-Amisano)

MILAN With a flourish of French *grandeur* and pure unadulterated delight, Manuel Legris' *Sylvia* opened the Ballet Season at La Scala to prolonged, rapturous applause. The production is a feat of *danse d'école*, which was celebrated in all of its glorious forms, nuances and traditions – Legris even gave the protagonist some steps that are usually omitted these days (the *tours en attitude devant*). In this *Sylvia*, tradition is reinterpreted in a fresh new way, yet never betrayed by Legris. This baroque staging boasts a jaw-dropping array of effects, with striking, phantasmagorical sets and costumes designed by Luisa Spinatelli; it flows smoothly and monumentally through the whirl of variations and ensemble dances, celebrating a love of love itself – that of humans and gods, and of dance. The work is as "concertante" in style as *Sleeping beauty*, as effervescent as *Le Corsaire*, as lyrical as *Giselle*: with dances created from scratch by Legris (with the exception of some variations, such as the entrance of the main character, which was borrowed from Lycette Darsonval's version for the Paris Opera dated 1979), this *Sylvia* displays rare dexterity and refined musical sensibility in rendering Léo Delibes' inspired score into movement. The music itself is punctuated with recurring waltzes, and shifts ingeniously between thematic and melodic passages; sensitively conducted by Kevin Rhodes, La Scala's orchestra does full justice to the pathos-drenched score. Despite the knotty mythology in Tasso's pastoral drama *Aminta* on which the ballet is based, choreographic telling here is made crystal clear, partly due to the clever expedient of adding a prologue to describe the inconsistency of the vow of chastity that Diana forced upon Sylvia and her huntresses (libretto by Legris and Jean-François Vazelle). This flawless structure might lose something in translation were it not for a superbly talented company; happily, the entire La Scala corps de ballet is up to the task, dancing in a state of grace. The dancers remain consistently buoyant and energetic throughout all three acts, which seem

to flash by in the blink of any eye for the audience. A special mention must go to Martina Arduino as Sylvia: she was bold and spirited from the moment she entered with her huntresses, and dazzling in the complex sequences and non-stop displays of virtuosic steps (she is practically always on stage); these come to a head in the pas de deux in Act 3, when her love for the shepherd Aminta (Claudio Coviello in superlative form) blossoms, saved by an intervention from Nicola Del Freo's majestic Eros. The god makes a cinematic entrance between the columns of the Temple to Diana, and later returns in disguise (à la Carabosse) in a comical scene when he acts to keep order and defend the purest of all sentiments; he then explodes into a triumphant variation during which an agile Del Freo displays consummate virtuosity. Aminta comes onstage with tours de souplesse that are simply breathtaking: Coviello is a joy to behold as he dances to the delicate flute melody, transporting the audience to a bucolic dimension that is brusquely interrupted by the fanfare of horn and drums as the huntresses burst onstage brandishing bows and arrows. Other key roles are Diana, the stately goddess harbouring a secret: Maria Celeste Losa gives her authority, stage presence and razor-sharp lines; and Orion, Aminta's love rival and antagonist, a character who is well-defined by Christian Fagetti with some impressive jumps. Then there is Gabriele Corrado as Endymion, overwhelmed by his passion for Diana; the sprightly fauns led by Federico Fresi; the naiads headed by Vittoria Valerio, and an assortment of peasants, slave girls and shepherds. In short, the entire company is allowed to shine in all its glory: each and every member is important in their own way, and invested with a degree of visibility rarely found in ballet nowadays. This joint effort is a pivotal element in making Legris' *Sylvia* a triumphant success in Milan, as elsewhere. [Maria Luisa Buzzi](#)



Photo by Nino Migliori



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CINDERELLA IN SNEAKERS

DANCE SCENE

FLORENCE While Cristiano Chiarot was General Manager (now replaced by Alexander Pereira) the Maggio Musicale – deprived of its MaggioDanza – struck up a productive collaboration with Cristina Bozzolini's Nuovo Balletto di Toscana. The high point of this relationship is the new *Cinderella* that has been entrusted to an international choreographer for the first time in the history of the Nuovo BdT. The choice fell on Jiri Bubenicek, one of the best dancers of his generation and today an in-demand choreographer, with commissions around the world and a strong predilection for narrative titles. His sure hand is again apparent in this *Cinderella* that traces the Grimm Brothers' tale (in which it is the dead mother who protects the girl and guides her to happiness) and trims off over half of Prokofiev's score to run quickly towards the happy ending. Speed, energy and athleticism are also the stylistic prerogatives given to the dancers, their urban and youthful appearance highlighted by Bubenicek (with costumes by Nadina Cojocar): Veronica Galdo's towering Cinderella, complete with curly bob and nimble figure, wears golden sneakers to the ball, keeping her almost too firmly on the ground; Roberto Doveri's Prince in a red t-shirt is the moody leader of a group of party-goers who shows no

hesitation in physically stopping the step-sisters annoying him, forcefully removing them from the party. The dancing is fluid with sequences that skid between ground and air, and leaps and catches – both high and low –, putting the partners to the test. The choice to give cartoon-like grotesque coloratura to the Stepsisters (Matilde di Ciolo and Aisha Narciso) and their mother (Lisa Cadeddu) also works, as do the clear theatrical stunts (the appearance of the tree from which the guardian birds take flight; the falling of spheres from above, recalling the lentils to be sorted). Irony and theatrical touches are interwoven in a dance that showcases the renowned quality of the dancers but has too little of the peevish tenderness that makes the work really take off. [Silvia Poletti](#)

ITALIAN TOUR

28 January Teatro del Giglio, Lucca

5 February Teatro dei Rinnovati, Siena

15, 16 February Teatro Alighieri, Ravenna

18 February Teatro Comunale, Bolzano

7, 8 March Teatro Comunale, Sassari

20 March Teatro Comunale, Sassari

21, 22 March Teatro Massimo, Cagliari

1 April Teatro Ponchielli, Cremona



Nuovo Balletto di
Toscana in the new
production "Cinderella"
by Jiri Bubenicek
(© Michele Monasta)

"BODY AND SOUL" AT THE PARIS OPERA

PARIS Crystal Pite's return to the Paris Opera, following the huge success of her *Seasons' Canon* (2016), was tipped to be the highlight of the autumn. Yet *Body and Soul*, the three-act ballet that opened last 26 October at Palais Garnier, only partially met our expectations.

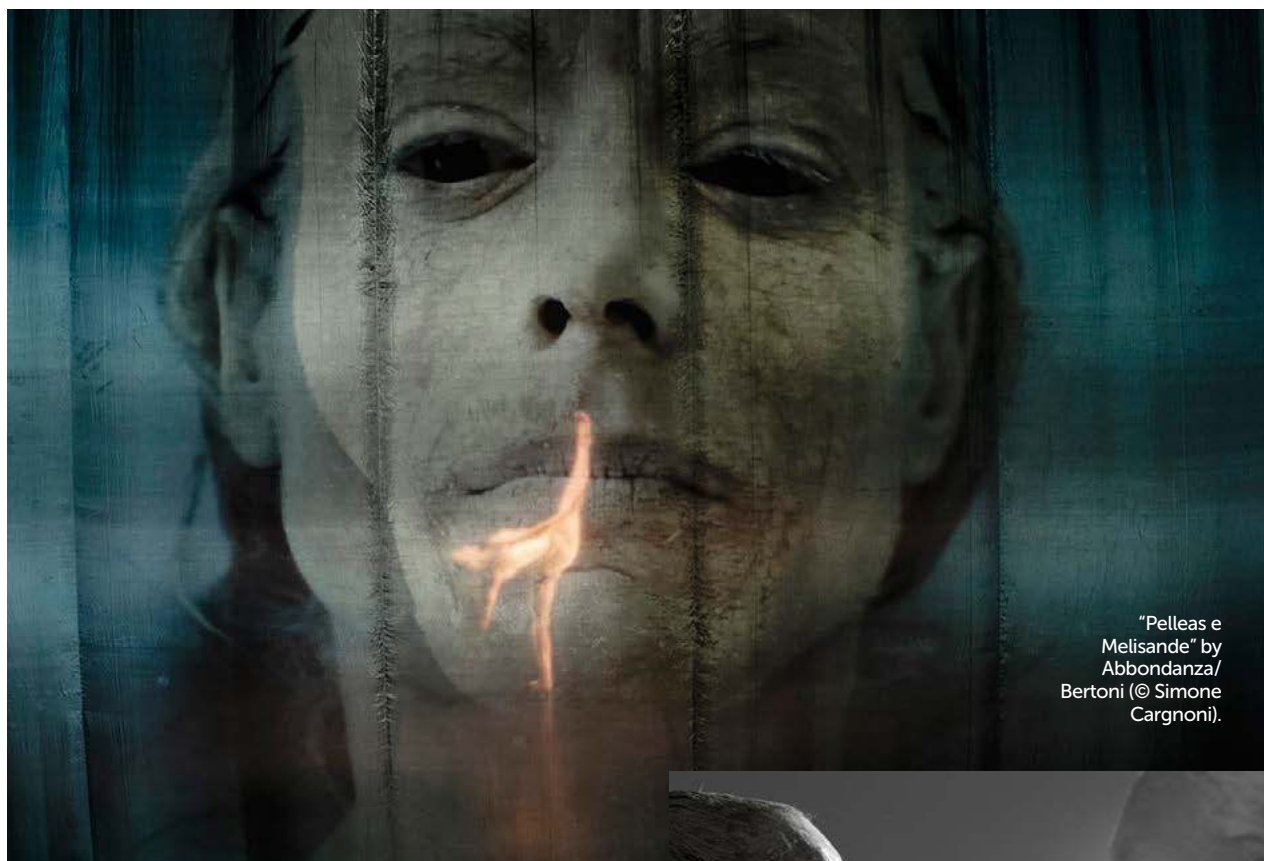
The Canadian's undeniable mastery in orchestrating large groups (41 dancers no less) and getting them to move as one is still in evidence. As is her dramaturgical and musical insight, with some lovely influences, particularly Kylian and Forsythe. However, these very same reasons brought a sense of déjà vu to the piece, and we noted a disappointing tendency to apply a 'tried and tested formula', rather than attempting to offer something new. As for the last part of

the work, a baffling futuristic chorus line, its sole virtue was the spectacular display of gold lamé outfits, techno music and shaggy yeti characters. The first act opens with a different

mood. In Tom Visser's chiaroscuro lighting, an initial duet danced wonderfully by François Alu and Aurélien Houette gave body and movement to a short text recited in a voiceover by actress Marina Hands. The vocal and gestural phrase was then repeated and reiterated in all possible combinations: man-man, woman-woman, man-woman, individual-group or group against group. Dressed in dark unisex trousers, the dancers abandoned themselves to Pite's favourite effects: unison, domino and rippling waves, alternating with tense 'body to body' movements that were curiously devoid of emotion. With each new iteration of the sequence the words take on a different meaning, including dialogue, solidarity, discord or conflict, in a fascinating, endless cycle of reinterpretation. Act two, on the other hand, is a sequence of pas de deux set to Chopin's *Preludes*. Here, well-executed neoclassical steps allowed the Opera's stars, including Léonore Baulac and Hugo Marchand, to shine at their brightest. Alas, much as we would have liked to linger on this manifest, albeit totally unoriginal beauty, the choreographer's desire to seem chic and impactful prevailed over coherence in an evening that proved rather lacklustre from every perspective. **Isabelle Calabre**

Paris Opera Ballet in
"Body and Soul" by
Crystal Pite
(© Julien
Benhanou/OnP)





"Pelleas e Melisande" by Abbondanza/Bertoni (© Simone Cargnoni).

COMPAGNIA ABBONDANZA/ BERTONI RAVISHING DANCE SPRINGS FROM AN UNDERGROUND STREAM OF THOUGHT

FLORENCE After *Death and the Maiden* and *Erectus*, now comes the turn of *Pelleas e Melisande* (world premiere at the Teatro Cantiere Florida) to embody the motifs and stylistic choices of the trilogy by a particularly inspired Abbondanza/Bertoni partnership. Here, as in the previous chapters, the score is a weighty one: Schoenberg's symphonic poem of the same name, lushly resplendent with its slightly Wagnerian coloratura of timbre and melody. Then there are the video projections, with verdant woodland imagery, rippled water and dilated inner eyes that seem to vainly scrutinise the 'petrified' faces of the three characters, who are just as inscrutable as in Maeterlinck's symbolist drama on which the work is based. The story tells of the marriage between King Golaud and Mélisande, after he rescues her in the forest; then the fatal passion between her and the king's brother Pelléas, whose love blossoms near a well where Mélisande is searching for her lost wedding ring. The plot is intertwined with the myth of Eros who ineluctably overpowers virtue (like the love-triangle between Arthur, Lancelot and Guinevere); the three characters are helpless pawns in a game whose rules are already written for all eternity. That is why Eleonora Chiocchini, Cristian Cucco and Michele Abbondanza move like automatons: the dancing, in contrast to the flowing score, is dry, mechanical, and jerky



with sharp-edged lines and sculptural poses. Initially this makes for a bewildering effect. Yet the reasoning becomes clear when the dance turns out to be anything but monotonous, and when the tortuous development of Melisande's repressed feelings crystallises in a magnetic, majestic solo and the lovers' passion is embodied by a stirring duet of lines and curves. The three performers emerge from the projections (made by Jump Cut) like images from some distant Gothic frieze. The interaction between stage and video envelops the audience seductively and succeeds in whisking them away, along the underground stream of thought that was so dear to the symbolists. **Silvia Poletti**

THE FUTURISTIC SOCIETIES AND CITIES OF MACRAS AND ESTARAS



BOLOGNA An entire neighbourhood dances on stage, projecting itself towards the future. When the city in question is Johannesburg and the choreographer is Constanza Macras, the result will undoubtedly be adrenalin-filled. In *Hillbrowfication*, seen at its Italian premiere at the Arena del Sole, the Argentinian choreographer places a particular neighbourhood of the South African metropolis under the microscope, putting its residents on stage. Set on a backdrop made up of plastic bottles and wearing sparkling afro-futuristic costumes by Roman Handt, around twenty performers ranging from five to twenty-five years old tread the boards to the rhythm of drums and xylophones to embody the essence of a neighbourhood and bring attention

to its current situation. From a whites-only area under Apartheid to a place for immigrants, and from a stronghold of the first homosexual community to a shantytown in the grips of violence and criminality, Hillbrow has undergone significant changes over the years as the result of gentrification and economic interests. Macras decided to invite its residents to imagine its possible future. So, on stage we see a hypothetical landing of aliens greeted with a futuristic society, in which dance is the means of challenging each other. Whether it's classical ballet or contemporary dance, pantsula or traditional dances, every genre carries a political message with it, stated by the performers as they get behind the microphone for turns including frenzied rapping and sublime song rising up to the sky. Minibike-riding baby gangs shoot across the stage, while xenophobia emerges as the South Africans talk to the immigrants. Just like a spaceship ready for take off, in the end the group triggers a war of everybody against everybody, in which attacks typical of martial arts films erupt into dancing fireworks displays. And so *Hillbrowfication* draws to a close, directed and choreographed – in collaboration with Lisi Estarás (Les ballets c de la b) – by Macras, confirming once again the Berlin-based choreographer's need to look to South Africa for comment on global situations. **Carmelo A. Zapparrata**

Two different scenes from "Hillbrowfication" by Constanza Macras (© John Hogg)





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ON THE FRENCH RIVIERA WHERE DANCE IS HELPED TO FLOURISH

Béjart Ballet Lausanne in "Tous les hommes presque s'imaginent" by Gil Roman, surrounded by the dancers (© Lauren Pasche). Cannes Jeune Ballet in "COUZ" by Emanuel Gat. Opposite, "Removing" by Noé Soulier



CANNES Having a Mayor who loves dance makes a difference. The city of Cannes - pearl of the French Riviera - can vouch for this, having become a leading light in dance training and vision thanks to the Ecole Rosella Hightower (today Pôle National Supérieur Danse) and the popular biannual Festival for which Mayor David Lisnard welcomed 2400 people to the Palais de Festival on opening night of the 2019 edition with a speech that was music to dance lovers' ears. Here it is in short: "The investment in dance, which Théophile Gautier believed to be the greatest art - stated Lisnard - amplifies the connection between people, it elevates them in spirit through artistic education". Hats off to him! It was with these well wishes that the third *Festival de Danse Cannes Côte d'Azur France* kicked off under the guidance of Brigitte Lefèvre. Guest for the evening was Béjart Ballet Lausanne with a programme comprising *Tous les hommes presque toujours s'imaginent*, Gil Roman's newest creation for the company, and a best of compilation of tracks and pas de deux taken from Maurice Béjart's greatest works, among them *Bakhti*, *IXème Symphonie* and *M-Mishima*. Thoughts immediately turn to the late genius, someone who took classical ballet to another dimension, out of the theatres and to the masses, conferring to dance unconditional value that is something quasi-religious, profound and inimitable. Béjart's path was also remembered in the beautiful *Béjart l'âme de la danse* by Henri de Gerlache and Jean de Guarrigues, screened during the Festival. The novelty of the ferryman who brings the destiny of the company up to present times, however, leaves us with some perplexities despite the intensity of the performers. In *Tous les hommes presque toujours s'imaginent*, title inspired by the eponymous text by Swiss writer Ludwig Hohl, Gil Roman seems swept away by the music that he himself has chosen spurred by a passion for John Zorn. The soundtrack to the work is a collage of pieces that the American multi-instrumentalist composer created between 1990 and 2017, an ocean of rhythmic and timbric situations to confuse even the most voracious and experienced of 'polyglots'. It's difficult to find meaning and dramatic continuity with a musical fabric designed in this way. Roman builds tableaux, alternating exotic settings with video inserts and romantic pas de deux with



choral tribal dances, an enigmatic nymph standing out with an apparent desire to draw to a close the circle of the elusive fate of humanity, but that is not the case. After her solo the dancing determinedly starts up again.

The talented Noé Soulier impresses once again, a dancer who received his training at the National Ballet School of Canada and PARTS in Brussels and seems to have absorbed the fundamentals of approach to dance composition taught at the Anne Teresa De Keersmaeker School. Appointed new director of CNDC Angers by the French Minister for Culture, Soulier asserts that he wants "to transmit the repertoire of techniques of the generation that went before. The vision for CNDC encompasses the study of Forsythe and Anne Teresa De Keersmaeker". Hats off to him, too! At just thirty-two years old, this young man's acumen is immediately clear in his work. In the opening solo of the Cannes programme Vincent Chaillet, Premier danseur of the Paris Opéra, appears on a completely bare stage and attempts to render the classical tradition 'more difficult' by breaking up or 'mortifying' the virtuoso movement in a preparatory exercise that then turns into something unexpected. He does so by selecting the classical variations from the great nineteenth-century repertoire, starting with *La Sylphide* and gradually moving through *Bayadère*, *Paquita*, *Don Quixote*, *Sleeping Beauty* and *Swan Lake*. Chaillet is brilliant at stopping the inertia of the movement and moving



with ease to what comes next. The whole thing possesses a cinematic charm and re-evokes memory. Even more interesting is the contemporary quartet *Removing* (2015), in which Soulier, along with three other sensational performers Lucas Bassereau, Yumiko Funaya and Nans Pierson, sets out a score made up of powerful and free (not improvised) gestures arising from a series of principles of choreography such as the actions of hitting, throwing, leaping and jumping. The result is a score that saws up the space with jumps, defining it by the rhythmical tapping of feet with varying intensity, in which the performer simultaneously challenges the surrounding world and himself. Once again, as

in the solo, the dancers have a paradoxical task in order get to a piece of choreography in total silence that, casually danced in the naturalness of the here and now, unfolds with absolute cohesion into a real Composition.

Also at the Festival is the enjoyable Cannes Jeune Ballet directed by Paola Cantalupo, the professional outlet of the PNSD, involved in performing three new creations entrusted to Emilie Lalande (dancer for Angelin Preljocaj and choreographer), Filipe Portugal (Principal dancer of Ballett Zürich) and Arthur Perole (founder of CieF) to which the restaging of Emanuel Gat's *COUZ* has been added. Four different signature styles that the very young dancers in their final two years of the course perform with ease, moving from the classical vocabulary with the girls on pointe in Portugal's *Rencontres*, a play on couples and encounters between male and female, to Perole's fresco *Michelle, Eduardo, Simone* for just three dancers, a sort of presentation-demonstration in front of a microphone. We move from a first appraisal of the course taken so far in a career that is just taking shape, to the more sophisticated application of choreographing mechanics thought up by Gat. Lalande's piece *Idôle(s)* involves 16 young dancers from the PNSMD2 and brings to the stage a play on the admiration and devotion young people have for their music and television idols, complete with a curious transposition to the glory years of Elvis Presley. **Maria Luisa Buzzi**

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17

March 13th, 20h | Serbian National Theater, Novi Sad
March 14th, 20h | Yugoslav Drama Theater
STARS OF NEW YORK CITY BALLET

March 21st, 20h | Sava Center
DRESDEN FRANKFURT DANCE COMPANY

March 22nd, 20h | Theater Atelje 212
COMPANY 111, Toulouse

March 23rd & 24th, 20h | Opera Madlenianum
JAKOP AHLBOM COMPANY, Amsterdam

March 24th, 20h | Serbian National Theater, Novi Sad
March 25th, 20h | Opera Madlenianum
BODYTRAFFIC, Los Angeles

March 25th, 20h | Serbian National Theater, Novi Sad
March 26th, 20h | Belgrade Drama Theater
UN POYO ROJO, Buenos Aires

March 28th, 20h | Belgrade Drama Theater
INBAL PINTO COMPANY, Tel Aviv

March 31st, 20h | Opera Madlenianum
LA VERONAL, Marseille

April 1st, 20h | Belgrade Drama Theater
VOETVOLK, Antwerp

April 2nd, 20h | Opera Madlenianum
BALLET OF CROATIAN NATIONAL THEATER, Rijeka

April 3rd, 20h | Theater Atelje 212
HERVE KOUBI COMPANY, Cannes

April, 4th, 20h | Belgrade Drama Theater
April 5th, 20h | Serbian National Theater, Novi Sad
JASON SAMUELS SMITH

April 5th, 20h | Theater Atelje 212
ALESSANDRO SCIARRONI, Ancona

April 7th, 20h | Bitef Theater
SHAY KUEBLER | RADICAL SYSTEM ART, Vancouver

April 8th, 20h | Theater Atelje 212
LIA RODRIGUES DANCE COMPANY, Rio de Janeiro

April 9th, 20h | Theater Atelje 212
SILVIA GRIBAUDI COMPANY, Venice

April 11th, 20h | Theater Atelje 212
COMPANY OLIVIER DUBOIS, Paris

April 12th, 20h | Sava Center
BALLET JAZZ MONTREAL

Photography: Rob Woodcoks



inDanza

Trento / Rovereto / Bolzano

Season
2019-2020
goes on

inDANZA ROVERETO

Auditorium F. Melotti

Friday 10 JANUARY 2020

KOR'SIA THE LAMB

choreographies by
ANTONIO DE ROSA, MATTIA RUSSO

inDANZA BOLZANO

Teatro Comunale

Tuesday 21 JANUARY 2020

AILEY II

choreographies by
BRADLEY SHELVER, ROBERT BATTLE,
RENEE I. McDONALD

ITALIAN PREMIERE

inDANZA ROVERETO

Auditorium F. Melotti

Friday 7 FEBRUARY 2020

MM CONTEMPORARY DANCE COMPANY

choreographies by
DANIELE NINARELLO,
MICHELE MEROLA
and CRISTINA SPELTI

inDANZA BOLZANO

Teatro Comunale

Tuesday 18 FEBRUARY 2020

CENERENTOLA NUOVO BALLETO DI TOSCANA

choreography by JIŘI BUBENÍČEK

inDANZA ROVERETO

Auditorium F. Melotti

Friday 13 MARCH 2020

BODYTRAFFIC When people think LA, they think dance

choreographies by RICHARD SIEGAL,
BARAK MARSHALL, HOFESH SHECHTER
e MICAELA TAYLOR

EUROPEAN PREMIERE



inDANZA BOLZANO

Teatro Comunale

Tuesday 17 MARCH 2020

GISELLE SAINT PETERSBURG STATE ACADEMIC YACOBSON BALLET THEATRE

inDANZA TRENTO

Teatro Sociale

Tuesday 28 JANUARY 2020

BALLET BRITISH COLUMBIA

choreographies by
ASZURE BARTON, SHARON EYAL
and GAI BEHAR, CRYSTAL PITE

ITALIAN PREMIERE



inDANZA TRENTO

Teatro Sociale

Tuesday 3 MARCH 2020

HUBBARD STREET DANCE CHICAGO

choreographies by
CRYSTAL PITE, OHAD NAHARIN,
ALEJANDRO CERRUDO,
ROBYN MINEKO WILLIAMS

inDANZA BOLZANO

Teatro Comunale

Tuesday 21 APRIL 2020

AUSTRALIAN DANCE THEATRE THE BEGINNING OF NATURE

choreography by GARRY STEWART

ITALIAN PREMIERE

SEMPEROPER BALLETT REVIVAL OF A MASTERPIECE

Dresden Semperoper
Ballett in two scenes
from Pina Bausch's
"*Iphigenia in Tauris*"
(© Ian Whalen)



DRESDEN Dresden Semperoper Ballett is the first company, outside of Pina Bausch's Tanztheater Wuppertal to present her early dance-opera masterpiece, *Iphigenia in Tauris* (1974). It is a tribute to the tenacity of director Aaron S. Watkin as, led by conductor Jonathan Darlington, the Dresden Staatskapelle, opera soloists and chorus meld with the dancers in a blaze of talent.



Like Bausch's *Sacre*, of 1975, *Iphigenia* gives prominence to movement, movement so powerful and expressive that you wish she'd written more in this vein. The set design by Bausch with Jürgen Dreier, epitomises her instinctive theatricality. In Act Three, a yawning pit dominates the stage as dancers skirt the precarious drop. The final act brings the sacrificial bath and altar to the fore and a long white sheet divides the stage, accentuating the diagonal path from life to death. *Iphigenia* is Greek tragedy at its cruellest. Bausch dispenses with

convoluted detail and cuts to the chase. Iphigenia's brother, Orestes (Francesco Pio Ricci) and friend, Pylades (Julian Amir Lacey), captured on Tauris are to be sacrificed and she must wield the knife. Sangeun Lee, as Iphigenia, holds the stage for much of the evening. A dancer who moves effortlessly from Petipa to Forsythe, she has the authority, artistry and technique the role demands. Her impassive face barely conceals the maelstrom of emotions and her elongated body presents with unflinching clarity the horror of her situation.

In Orestes and Pylades, Bausch binds the historical trope of noble self-sacrifice and the immediacy of male love in choreography that is heart-stopping, combining muscular bodies and compassionate spirits with exquisite skill. The corps, a fierce black-clothed mob, are driven to fever pitch by Thoas (Casey Ouzounis), while women in pale shifts pose like Grecian statues, neutral observers of unspeakable anguish. The final act has an air of inevitability couched in high theatre. Adorned with white blossoms, Orestes climbs the ladder and lies above the bath, his throat exposed for the knife. Iphigenia now dressed in black, hair flailing, takes the knife but cannot do the deed. Gluck's rather glib denouement as siblings recognise each other and horror turns to happiness, is something of an anti-climax but Bausch handles it in her own inimitable fashion as the cast simply and eloquently turn their backs on the place of death and walk upstage towards new life. The care with which the work was mounted and the integrity with which each and every dancer delivered, made this a truly memorable evening. [Maggie Foyer](#)



NEUMEIER RETURNS TO WILLIAMS A SUPERLATIVE COJOCARU GLASS SOUL

HAMBURG After having created *A Streetcar Named Desire* for Marçia Haydée in 1983, John Neumeier has made a return to Tennessee Williams. For *The Glass Menagerie*, based on the 1944 play, it is the turn of another exceptionally talented performer – Alina Cojocaru – to interpret the complex nuances of Laura, a repressed young girl with a limp who – as she dreams of the cinematic embraces she sees in *Gone with the Wind* and observes her glass animals – literally takes flight (in a dance that becomes as fluid and ethereal as it is weighty, disharmonious and modest in the daily ‘reality’ that she is bound by).

However, this dance drama, celebrated at its world premiere, belies much more. The stories of the unhappy souls Amanda and her children Laura and Tom (the latter preparing to escape the mediocrity stifling his family) mirror personal memories belonging to Williams, who put a lot of his own life into the play. So he, too, appears on stage as a silent observer but also the creator of the characters, whom he invests with the emotions that he himself experienced. And so we see the return of a subject dear to Neumeier: the relationship between art and life, dreams and everyday existence, a dualism that makes these unsatisfied souls tremble as they are forced to repress urges, whether they are erotic (the sensual duet with Tom who is infatuated by his friend Jim is a dance of leaps that implode) or simply romantic (like those of Amanda recalling the splendour of youth). Family rituals – orchestrated by an obtuse mother who refuses to face up to reality – become conflicts: giving thanks around



Hamburg Ballet in Neumeier's "The Glass Menagerie". Alina Cojocaru in the leading role while contemplating her glass animals (© Kiran West)

a table is an increasingly violent tug of war, a scream of unexpressed pain, a suppressed desire to escape. The dance makes a deep impression, expressing torment with pointed gestures, muted caresses and embraces that become knots, choreography becoming the writing that transforms the choreographer's empathetic involvement in his creatures into movement. The inner

family group is contrasted by ‘public’ scenes – Tom at the factory and Laura among the typists – turning the choreography into an experiment of spatial, rhythmic and theatrical composition that is able to ease the tension with just a few touches. Set to music by Charles Ives, Philip Glass and Ned Rorem, *The Glass Menagerie* reveals Felix Paquet (Tom) as one artist to watch, while the Hamburg Ballet remains as always a general force that is bringing on new generations – with Andrej Urban in the role of Tennessee as a child. **Silvia Poletti**



STANISLAVSKY BALLET CONQUER NUREYEV'S "DON Q"

MOSCOW Laurent Hilaire's reign at the Stanislavsky Nemirovich-Danchenko Theatre in Moscow has brought a slew of changes to the repertoire, ranging from modern works to classics. Following the premiere of his *Giselle* last July, he imported Rudolf Nureyev's version of *Don Quixote* from the Paris Opera Ballet along with Isabelle Guerin, who helped set the work on the company. The result in late October was a three-day extravaganza with tickets that proved hard to come by. Nureyev's production is "French" mostly in terms of its luxurious visual qualities: velvet accents and sparkling tiaras lend richness to the Act 2 Dream sequence, while opening act terra-cotta sets clearly depict the bright Spanish town. The libretto remains only slightly altered, but the musical score has several adjustments, and the choreography varies drastically in places. As one would expect from Nureyev, the male variations for Basil are non-intuitive, complex combinations aimed to showcase bravura, proving a challenge for all but top-level dancers. A moment of transvestite humor (Gamash, dressed as a woman, jokingly propositions Lorenzo) rounds out the closing. Hilaire's top choice for Kitri fell upon Ksenia Shevtsova, a Vaganova graduate with notoriously "French" legs. While not the spicy Spaniard one expects, her precision in the Dream sequence suggests that her strengths lie in

the grace she lends to adagio work. Veteran Denis Dmitriev performed an equally cool Basil, while Zhanna Gubanova and Elena Solomyanko danced more vibrantly as Kitri's friends. Maria Beck upped the ante as a piquante Street Dancer with the requisite elusiveness, and Natalia Kleimenova's lovely lines drew attention to her as Queen of the Dryads. If the most infectious energy came from Innokenti Yuldashev leading the gypsy dance, the Dream scene corps deserve equal praise for their synchronic work. Currently the Stanislavsky's orchestra is the most exemplary in Moscow, surpassing the inconsistencies of the Bolshoi pit, especially at the hands of Arif Dadashev. [Catherine Pawlick](#)

Ksenia Shevtsova with the female corps de ballet in the Act 2 Dream. Below, Shevtsova and Denis Dmitriev in Nureyev's "Don Quixote"



A NEW "GISELLE" AT THE BOLSHOI

MOSCOW Alexei Ratmanský's monumental reconstruction of *Giselle* opened at the Bolshoi in late November, giving Moscow audiences an intriguing restoration that departs significantly in terms of choreographic nuance and key points in the original libretto. With sets based on the fairytale-like designs of Alexander Benois, skillfully recreated here by Robert Perdziola (credited with those for *Harlequinade*), this version brims with a deeper denouement, easy-to-follow pantomime and exciting step alterations.



Based on archival material, Ratmanský shows us Giselle as a vibrant girl, not shy, one who knows her station and yet is deeply in love with Albrecht. On 22 November, Ekaterina Krysanova depicted those traits and the new choreographic challenges with innate expertise. Her Count Albrecht, Artem Ovcharenko, appears onstage already in peasant dress, ready for yet another meeting with Giselle and clearly in love. Even attempts by his assistant, danced by Yuri Ostrovsky, are unable to stop

the planned meeting. His Act II variation replaces the well-known brisé sequence with beaten tour jetés and he repeats the Act I gesture of placing her arm over his shoulder as he guides her away from the grave. As a special treat, People's Artist of Russia, former prima ballerina Ludmila Semenyaka played the role of Berta, Giselle's mother, with a commanding sense of the new Act I pantomime. With arms fluttering behind her back and stern fingers pointed to the ground, she mimed the legend



Ekaterina Krysanova, Giselle, with her mother Berthe played by the great dancer Ludmila Semenyaka. Opposite, Krysanova with Artem Ovcharenko in Act II of Ratmansky's "Giselle" at the Bolshoi Theatre (© Damir Yusupov)

of the wilis as part of her warning to Giselle not to dance so much.

Most intriguing, Ratmansky revived some lost material. The wilis now dance a fugue while Albrecht and Giselle take refuge under the cross. Here they bourrée away from the cross their arms covering their faces, protecting themselves from its power, and the curtain closes only after Giselle tells Albrecht he must go forward with his marriage to Bathilde, the ultimate sign of forgiveness.

Aside from two short sections that he choreographed himself, Ratmansky has adhered entirely to archival material for this reconstruction or its historical value, and for pure viewing pleasure, this production is a must-see.

Catherine Pawlick

DANCE CRAFTS

Composing music for dance

VINCENZO LAMAGNA

BY GIUSEPPE DISTEFANO

His is a packed schedule: two projects with Akram Khan, one – on the wave of *Giselle* – is a production with the English National Ballet (debuting in April) titled *Creature* and based on the story of Frankenstein; and one is a production with the GöteborgsOperans Danskompani, created by choreographers Honji Wang and Sébastien Ramirez titled *Beyond* (debuting in March).



How did your relationship with Akram Khan come about? It was thanks to Jose Agudo [for whom he composed music for four pieces of choreography between 2012 and 2014, Ed.]. At that time he was working as Akram's assistant on *Itmoi* and *Desh*. Akram showed an interest after Jose played him some music I was composing, asking to me to work with him on his new creation almost straight away. That was in 2014. We were immediately on the same wavelength and we've worked together ever since. We fully trust and respect one another.

How do you create music with Khan? Is it the result of an open discussion? Every experience is different even if the choreographer stays the same. Our relationship is always changing. That's just the way I am, I can't just say: "Ok, I'll compose the music for your piece and deliver it to you". I feel fully involved – both physically and psychologically.

Akram is a very present and very open person. Before really getting down to work we all spend weeks discussing and exchanging views, often over a long space of time. We might meet up three days in a row then not see each other again for a month, with us all busy on different projects. He presents

Akram Khan with Vincenzo Lamagna. Below and opposite "Until the lions" by Akram Khan, title for which Lamagna created the score (© Jean Louis Fernandez)

SINCE MEETING AKRAM KHAN and joining his team in the role of music composer and sound designer for his last five shows (the first important collaboration was *Until the lions*, back in 2016), the forty-three year old Vincenzo Lamagna has risen to fame in the dance world. And to think that he previously knew nothing about this art form. He left Naples ten years ago, destination: London. He was driven solely by a passion he has had since he was little: to be a musician. He began working by chance in the dance sector as a class assistant in some London schools. "I started playing with the jazz-rock musician Daniel Biro, he was the one who paved the way for me. At the time he was working at The Place, where he introduced me. I really liked that setting. Although I didn't really understand about the technique and aesthetics I was intrigued by some of the artists' works". Spurred to audition for the choreographer Hofesh Shechter who was looking for a guitarist and percussionist, he soon became a member of the company band and went on tour with *Political mother* for four years. "My experience with Hofesh completely changed the way I make music. Before I played precisely, with all the notes in the right places. He, on the other hand, encouraged me to 'destroy'. A process of deconstructing my approach to music opened me up to a whole new world in terms of creativity. If it wasn't for him I wouldn't be here now writing music for Akram and, more importantly, I wouldn't be doing it in this way".



"Outwitting The Devil"
by Akram Khan with
music score by Vincenzo
Lamagna (© Jean Louis
Fernandez)



the idea. Sometimes it's well formulated and packed with ideas, other times we start off with just a concept. Everyone talks about everything. The roles combine because there is great respect for the opinions of others. So the lighting designer might discuss the music, I might talk about the lights or we might all give our opinion on the costumes or the choreography. Akram lets everyone speak, and then he makes the final decisions of course.

So it would be correct to say that every show is a collective creation... Absolutely, Akram would be the first to say so. It's a wonderful way of working because there are no egos involved. Instead, there's a detachment from one specific discipline in order to take on those of others. Of course each artist has his or her own competencies and responsibilities but we are all at the service of the work itself. Choreographer included.

Could a music score be completely altered? That's what happened with *Xenos*. For one scene I'd suggested a piece that everyone was happy with. Then, at a certain point, the lighting designer [Michael Hulls, Ed.] said that the music wouldn't work. He expressed his opinion freely, knowing I wouldn't protest. We met up again a month later and in the end we decided to change the music. It turned out to be the right choice. So it's not a question of deciding whether the music is good or not but every time asking ourselves: "Does this serve the work, the creation?"

Among your upcoming projects is a work with the choreographers Honji Wang and Sébastien Ramirez. We're still getting to know each other. They have a lot of potential and there's already a great atmosphere. Their work method, a group process, is very similar to Akram's. I think this is one of the reasons they chose to involve me. I'm pleased to embark on a new working relationship. It stimulates you to find new common ground and discover new aesthetics.

Do you work in other musical fields besides dance? At the moment dance takes up all my time – also as an audience member – so I'm not invested in other contexts. I'm finishing off a project of mine *Immersive Concert*, a show that uses Ambisonics technology for 3D sound and will premiere next May in London. It's going to be something unusual.

An obvious question: what does music mean to you? That's not easy to answer. It's a great essence, a force that constantly surrounds us that for me translates into notes and sound while for others it means words, photographs and movement. It's always been a part of my life. I simply try to live on music. How can I say I "make music"? Music is there; it exists. It can be a word, a noise, some notes. All we do is distil things that already exist on a higher level and that we are all connected to. I couldn't imagine life without it. •

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TRINITY LABAN

LONDON'S CREATIVE CONSERVATOIRE

The icon of the dance world passed away in Cuba last October

ALICIA ALONSO

The life and art of a ‘diva pasionaria’

BY FRANCESCA PEDRONI

“THE WORDS I WILL ALWAYS SAY TO ALICIA ALONSO, our Prima Ballerina Assoluta and director of the Ballet Nacional de Cuba (BNC) are very simple: I am your loyal follower and will continue in your footsteps”. That was Viengsay Valdés, Principal dancer of the Cuban National Ballet, speaking to *Granma* (the official newspaper of the Central Committee of the Cuban Communist Party) exactly one year ago upon being named deputy director of the Company by the Culture Minister. Her appointment was one of the first steps in the handover of one of ballet’s most famous stylistic and performance-related legacies. On the same occasion, it was announced that a national governmental commission would be organising celebrations for Alicia Alonso’s centenary in 2020, along with the Museum of Dance directed by Pedro Simón. However, Alicia Ernestina de la Caridad del Cobre Martínez Hoyo – to use her full maiden name – born on 21 December 1920 in Havana, who later became Cuba’s “Prima ballerina assoluta” and would continue using the surname of her ex-husband Fernando Alonso even after their divorce, died last 17 October, leaving Viengsay with the task of leading her National Ballet into the future.



Alicia Alonso in a famous
portrait by Alberto Soria

To look back over Alicia Alonso's life in Cuba means accompanying her through the history of the connections between art and politics. She was clearly very determined, even as a child. Young Alicia Ernestina studied dance under the master Nicolay Yavorsky, a Russian emigré in Cuba. The girl's family was poor, as was the school: having one's own pair of ballet shoes was a dream, and the story goes that the school had just one pair which, as chance would have it, fit Alicia like a glove. She first performed in front of an audience at the age of eleven, in *The Sleeping Beauty*. She met her first husband, fellow dancer Fernando Alonso, in her early teens. The couple married in 1937 and set off together for the United States, where Alicia became a star (see Silvia Poletti's article), despite the severe eye problems that later caused her to lose her sight.

Alicia Alonso, "Swan lake", in 1940 (© Maurice Seymour). Below Alicia with Fidel Castro. Opposite in her Studio in Cuba and with Viengsay Valdés, former Principal dancer and newly appointed Artistic Director of the Ballet Nacional de Cuba



But Cuba remained close to the two artists' hearts. They returned to their homeland in 1948 to set up their own company and the Escuela Nacional de Ballet, but clashes with the right-wing Batista government soon made life difficult for those in the arts. In 1956, Batista asked the intellectuals to support him: the Alonsos refused to, and lost their state funding. They left the country again, with Alicia going to dance in the Soviet Union. Finally, after the fall of Batista in 1958 with Fidel Castro's revolution, the couple returned and ballet became a national art, with State funding.

We met her in Cuba in 2008 at the Ballet Nacional headquarters, during the 60th anniversary of the BNC and

the 21st Festival Internacional de Ballet. She told us, "As a people, we Cubans love life and friendship. That value can be seen in our Revolution. It's something that our leader Fidel Castro demonstrated when he helped our people. We

are a small nation, but have a strong will and a strong idea of humanity. There's nothing more wonderful than dance. Art is something we can give to everyone; we love dance so much because we can share it. Our way of dancing lets us communicate with everyone. Culture is extremely important for this country. After the Revolution, the first thing we learned to do was to read and write; now, our entire population can read and write; and the whole nation knows what ballet is, the art of dance, painting, music".

Under Fidel Castro, ballet became the standard-bearer for this Caribbean island. Alicia, her company

and her school have been a guiding light for many young talents who manage to escape poverty through ballet. Alicia took ballet to the poorest areas of the island and was a firm believer in dance as a revolutionary art. She managed to invent a Cuban style of ballet: its hallmarks are with those spectacularly virtuoso turns and fast, powerful jumps, and





that innate musicality that is so keenly felt in the streets of Havana, too. Elisa Guzzo Vaccarino, Italian dance scholar, explores this in detail in her forthcoming book *Danza a Cuba*, published in Italy by Gremese. During Alonso's lengthy reign over her empire, some, like Viengsay Valdés, stayed, while others moved on, such as Carlos Acosta (although he would later return to Cuba to set up his own company and dance school), the subject of Icíar Bollaín's stirring biopic *Yuli*. Nothing is ever as simple as it seems. Alonso danced title roles for many years longer than was expected of her; she was a formidable diva who, some might say, took more than her fair share of the limelight. Although Viengsay doesn't seem to think so. Among her recent projects for the Ballet Nacional, last December she

combined film and dance in a special tribute to honour the company's founder. The 41st Festival Internacional del Nuevo Cine Latinoamericano, a major event in Havana, opened at the Karl Marx Theatre with a gala presenting Alicia Alonso's version of *The Nutcracker* (which continued its run at the Gran Teatro de La Habana into early January), alongside film footage of the artist herself. Valdés told the press agency Prensa Latina, "Cinema has allowed us to learn about the different trends in dance, and get an idea of what Anna Pavlova, Isadora Duncan, Loïe Fuller and Alicia Alonso herself were really like". Referring to the famous 1963 film of *Giselle*, directed by Enrique Pineda Barnet, Valdés said she would like to extend the collaboration between the Ballet Nacional and ICAIC (Instituto Cubano del Arte e Industria Cinematográficos), in order to film the highlights of the company's repertoire, starting with Alonso's works. It's a perspective that aims to safeguard the styles and traditions of Cuban ballet, "which has always been one of Alicia's great lessons", Valdés said, but one that is also open to new contributions. That much is clear, given that one of the choreographers that Valdés has invited to Cuba is Alexei Ratmansky with *Concerto DSCH*.

One cannot help but be struck by Fidel Castro's statement addressed to Alicia several years ago in an open letter published in *Granma*: "Your merit is great indeed. You attained the world's highest honours before the triumph of the Revolution. Not everyone is capable of such feats. Today, ballet and many other artistic and cultural activities have been brought to the masses. It's as though a silken hand has roused the genie that slumbered deep in the soul of our people". •



ALICIA THE AMERICAN

BY SILVIA POLETTI

In spring 1958, while the Cuban revolution was overthrowing the Batista regime, audiences in Leningrad were showering applause on Alicia Alonso. However, as Lydia Joel writes in *Dance Magazine*, “the triumph of the great American ballet dancer, of whom we should all be proud, was not enough to move the State Department”. To put it bluntly, relations between the US government and the Cuban star were frosty at best. Yet up to that moment, Alonso had been considered one of the brightest stars of American ballet, having done so much to endorse and elevate the art. Indeed, before the early 1930s ballet had not been particularly popular or loved in America; lacking the European cultural background, this young nation preferred straightforward entertainment at the theatre and in dance too.

Alicia Alonso in “Giselle” (© Cecil Beaton)

A CONVERGENCE OF EVENTS – such as the Diaghilevian diaspora, when a wealth of dancers and choreographers landed from Europe, the work of impresario Sol Hurok, and the meeting between Lincoln Kirstein and Balanchine – conspired to bring true classical ballet to the attention of American audiences. Until then, it had been considered ‘exotic’, light years away from the nation’s tastes. It was a time of ferment, when Balanchine had just opened his School of American Ballet in New York, and ballet masters taught in gyms and church halls; many dancers performed in vaudeville to make ends meet. The young Alicia was one of them. After starting her studies in Cuba, she arrived in New York and divided her time between musical comedies and lessons from Enrico Zancetta, Enrico Cecchetti’s pupil, and from Mikhail and Alexandra Fokin. It was Balanchine who gave Alonso her first chance granting her a study bursary for the School of American Ballet



and then taking her on in 1939 as part of the Ballet Caravan, the touring company that had been set up to take new American ballets around the country.

This allowed Alicia to show off her talents in *Billy the Kid* by Eugene Loring, and to dance choreographies by Dollar and Christensen. But she really yearned to dance “something other than the energetic, sharp-edged neoclassical style practised by the new ballet choreographers”. Before long, she had joined Lucia Chase’s fledgling company, which pro-

mised “the greatest ballets of all time staged by the greatest artists in the history of ballet”: the Ballet Theatre. Here, among other things, Alicia found herself cast in *Giselle* for the first time, alongside Alicia Markova and Anton Dolin: her first steps towards a role that was to become iconic for her. The year 1941 marked the start of the physical tribulations that would eventually leave her blind; but she was utterly single-minded. Confined to a hospital bed for months, she practised the steps and choreography of her favourite classical ballet over and over again in her mind. Curiously, however, it took her until 1943 to actually be cast in the

title role, and only in 1946 did her *Giselle* finally achieve the recognition it deserved. The timing was not coincidental, as in those years Alonso had begun working with Antony Tudor at the Ballet Theatre, in addition to dancing the classics. She learned about the tortuous psychological analysis that this choreographer used to shape the characters, something which would help bring her *Giselle* to life. For his part, Tudor helped Alonso to balance her temperament and tone down the vivacious expressivity that – he told her – risked making her look vulgar on stage. Yet he was fascinated by this dancer’s personality, irrepressible and vulnerable in equal measure. As the sultry temptress Are in Tudor’s tormented *Undertow* (1945) she gave a performance that the critics described as unforgettable. Equally unforgettable due to the technical and stylistic tour de force it required was the leading role in *Theme and Variations*,

which Balanchine created for her and the virtuoso Igor Youskevitch in 1947 as part of a calendar of new works set up by the Ballet Theatre to boost box office takings. For despite its now-legendary creative dynamism and artistic quality, the company was constantly in financial disarray, to the extent that in 1948 it was forced to cancel its traditional fall season. For Alicia this turned out to be a second watershed, this time with permanent effect. She and her husband Fernando had already founded the Ballet Alicia Alonso in Cuba, a small company with a dozen dancers from the Ballet Theatre, and her partner Youskevitch. Fernando directed the company and kept things going when Alicia was away dancing in the States. Years later, when Castro rose to power, she restructured it and renamed it Ballet de Cuba. The rest is history. As Charles Payne so aptly put it, “Those ten months during which Ballet Theatre contracts were suspended were the best thing that ever happened to Cuban ballet”. •



Alicia Alonso, *Giselle*, in a beautiful shot by Walter Owen. Applying makeup in the dressing room, portrayed by Roger Wood in 1946

INTERNATIONAL CALENDAR

January-February



Ashley Bouder and Justin Peck, New York City Ballet's Principals, in Balanchine's "Firebird", scheduled for February (© Paul Kolnik)

JANUARY

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Dutch National Ballet (1)

The Nutcracker and the Mouse King

Chor. T. van Schayk,
W. Eagling

ANTWERP OPERA OF FLANDERS

Tel. +32 (0)70 220202

Royal Ballet of Flanders (25,

26, 29, 30, 31 –
Stadsschouwburg
Antwerpen)

Rasa

Chor. D. Proietto

BERLIN STAATSOOPER THEATER

Tel. +49 (0)30 206092630

Staatsballett Berlin

The Nutcracker

(1, 3 – Deutsche Oper)

Chor. V. Medvedev,

Y. Burlaka

Sunny (3, 4 –

Volksbühne Berlin)

Chor. E. Gat

Theme and

variations/The second

detail/Oval (5 –

Staatsoper unter den

linden)

Chor. G. Balanchine,

W. Forsythe, R. Siegal

COPENHAGEN ROYAL DANISH THEATRE

Tel. +45 33 696969

Royal Danish Ballet

Ballet de Luxe

(12,15,17)

Chor. D. Bjørn, N.

Hübbe, G. Balanchine,

M. Petipa

Hübberiet 1 (16)

Chor. N. Hübbe

Nattergalen (21-25,31)

Chor. S. Kloborg, A.

Sousa Pereira

DRESDEN SEMPEROPER

Tel. +49 351 4911705

Semperoper Ballett

(10,12,17,18,19)

The Nutcracker

Chor. A. Watkin

HAMBURG THEATER HAMBURG Hamburg Ballett John Neumeier

Tel. +49 (0)40 356868

The Nutcracker (1,5,12)

Bernstein Dances

(9,10,18,23)

Orphée et Eurydice

(21,24,29)

The Glass Menagerie

(26,30,31)

Chor. J. Neumeier

HELSINKI FINNISH NATIONAL OPERA

Tel. +358 (0)9 40302211

Finnish National Ballet

(18,23,25,30)

La Bayadère

Chor. N. Makarova

LONDON ROYAL OPERA HOUSE The Royal Ballet

Tel. +44 (0)20 73044000

Coppélia (2,3,4,7)

Chor. N. de Valois

The Sleeping Beauty

(9-16)

Chor. M. Petipa

Onegin (18,21,24)

Chor. J. Cranko

LUGANO LAC

Tel. +41 (0)58 8664244

Philippe Saire (25)

Actéon

Chor. P. Saire

MONTE-CARLO GRIMALDI FORUM Les Ballets de Monte-

Carlo (2-5)

Coppél-i.A.

Chor. J.-C. Maillot

MOSCOW

BOLSHOI THEATRE

Tel. +7 495 4555555

Bolshoi Ballet

The Nutcracker (2-8)

Chor. Y. Grigorovich

Flames of Paris (14-16)

Chor. A. Ratmanský, V. Vainonen

Coppelia (18,19)

Chor. M. Petipa

Don Quixote (21,22)

Chor. M. Petipa

Giselle (24-26)

Chor. A. Ratmanský

A Hero of our time

(29,30)

Chor. Y. Possokhov

Swan Lake (31)

Chor. Y. Grigorovich,

L. Ivanov, M. Petipa

STANISLAVSKY

THEATRE

Tel. +7 495 7237325

Stanislavsky Ballet

The Nutcracker (2,3,4)

Chor. V. Vainonen

The Snow Maiden (6)

Chor. V. Burmeister

Giselle (19,20)

Chor. J. Coralli, J.

Perrot, M. Petipa

La Esmeralda (24,25)

Chor. V. Burmeister

Manon (30,31)

Chor. K. MacMillan

MUNICH

STAATSOPIERA

Tel. +49 (0)89 218501

Bayerisches

Staatsballett

The Nutcracker (2)

Chor. J. Neumeier

Spartacus (19,25)

Chor. Y. Grigorovich

NEW YORK

DAVID KOCH

THEATER

Tel. +1 212 4960600

New York City Ballet

The Nutcracker (2-5)

Chor. G. Balanchine

Stravinsky &

Balanchine (21,23,26)

Chor. G. Balanchine

All Balanchine

(22,24,25,28,29)

Chor. G. Balanchine

New combinations

(30,31)

Chor. C. Wheeldon,

J. Peck, J. Robbins, A.

Ratmanský

PARIS

PALAIS GARNIER

Tel. +33 (0)1 71252423

Ballet de l'Opéra de Paris

L'après-midi d'un

Faune / L'enfant et

les Sortilèges (18,20-

23,26,29)

Chor. A.T. De

Keersmaecker, A.

Hosseinpour

Giselle (31)

Chor. P. Bart, E.

Polyakov

SEVILLA

TEATRO DE LA

MAESTRANZA

Tel. +34 954 223344

Compañía Nacional

de Danza

(9-12)

Nutcracker

Chor. J. C. Martinez

STOCKHOLM

ROYAL SWEDISH

OPERA

Tel. +46 (0)8 7914400

Royal Swedish Ballet

(4,6,11,17,18,22,24)

Nutcracker

Chor. P. Isberg

ST. PETERSBURG

MIKHAILOVSKY

THEATRE

Tel. +7 812 5954305

Mikhailovsky Ballet

Cinderella (3-7)

Chor. R. Zakharov

The Nutcracker

(10,11,12)

Chor. N. Duato

Le Corsaire (15,16)

Chor. J. Perrot, M.

Petipa, P. Gusev

La Bayadère (18,19)

Chor. N. Duato

Don Quixote (22,23)

Chor. M. Petipa

Swan Lake (25,26)

Chor. M. Petipa

Spartacus (29,30,31)

Chor. G. Kovtun

MARIINSKY THEATRE

Tel. +7 812 3264141

Mariinsky Ballet

The Nutcracker

(2,11,12)

Chor. V. Vainonen

La Sylphide (3)

Chor. A. Bournonville

Anna Karenina (4)

Chor. A. Ratmanský

Don Quixote (5)

Chor. A. Gorski after

M. Petipa

The Four seasons (6)

Chor. I. Zhivoi

Swan Lake (7,9,10,31)

Chor. M. Petipa, L.

Ivanov

Le Corsaire

(8,16,17,21)

Chor. P. Gusev

The Sleeping Beauty

(14,15,22,23)

Chor. M. Petipa

Giselle (18,19)

Chor. J. Coralli, J.

Perrot and M. Petipa

The Fountain of

Bakhchisarai (24,25)

Chor. R. Zakharov

The Young Lady

and the Hooligan/

Leningrad Symphony

(26)

Chor. K. Boyarsky, I.

Belsky

La Bayadère (28,29)

Chor. M. Petipa

Les Noces/Le Sacre

du printemps (30)

Chor. B. Nijinska, M.

Hodson

STUTTGART

OPERNHAUS

Tel. +49 (0)711 202090

Stuttgart Ballet

The Sleeping Beauty

(3,5,18,24,26,31)

Chor. M. Haydée

Impulse/Lamento/

Calma apparente

(10,11)

Chor. R. Novitsky, A.

Heise, F. Adoriso

VIENNA

STAATSOPIER

Tel. +43 (0)1

514442250

Wiener Staatsballet

Le Corsaire (3)

Chor. M. Legris

Oregon

(8,11,13,17,23,26)

Chor. J. Cranko

Jewels (27,29)

Chor. G. Balanchine

ZURICH

OPERNHAUS

Tel. +41 44 2686666

Ballett Zürich

(11,17,26,30,31)

The Second detail/

Approximate Sonata

2016/One flat thing,

reproduced

Chor. W. Forsythe

FEBRUARY

AMSTERDAM

DUTCH NATIONAL

OPERA

Tel. +31 20 6255455

Dutch National Ballet

(6,8,11,13,14,15,23,25)

Frida

Chor. A. Lopez Ochoa

ANTWERP

OPERA OF FLANDERS

Tel. +32 (0)70 220202

Royal Ballet of

Flanders

(7,8,9,11,12 –

Opera Gent)

Rasa

Chor. D. Proietto

BERLIN

STAATSOPIER

THEATER

Tel. +49 (0)30

206092630

Staatsballett Berlin

Theme and

variations/The second

detail/Oval (1,7 –

Staatsoper unter den

linden)

Chor. G. Balanchine,

W. Forsythe, R. Siegal

The second detail/

Lib/Half life (15,16 –

Deutsche Oper)

Chor. W. Forsythe, A.

Ekman, S. Eyal

COPENHAGEN

ROYAL DANISH

THEATRE

Tel. + 45 33 696969

Royal Danish Ballet

Nattergalen (1)

Chor. S. Kloborg, A.

Sousa Pereira

Ballet de Luxe

(19,21,28)

Chor. D. Bjørn, N.

Hübbe, G. Balanchine,

M. Petipa

Blixen (22,26)

Chor. G. Dean

Hübberiet 1 (28,29)

Chor. N. Hübbe

GENEVE

GRAND THÉÂTRE

DE GENÈVE

Tel. +41 223225050

Rosas

(20-23)

The Six Brandenburg

Concertos

Chor. A. T. De

Keersmaecker

HAMBURG

THEATER HAMBURG

Tel. +49 (0)40 356868

Hamburg Ballett John

Neumeier

Orphée et Eurydice (1)

Chor. J. Neumeier

HELSINKI

FINNISH NATIONAL

OPERA

Tel. + 358 (0)9

40302211

Finnish National

Ballet

La Bayadère (1,5,7)

Chor. N. Makarova

Carmen

(21,22,27,28,29)

Chor. L. Scarlett

LONDON

ROYAL OPERA

HOUSE

Tel. +44 (0)20

73044000

The Royal Ballet

(7,8,12,21,22,24,27,29)

Oregon

Chor. J. Cranko

LUGANO

LAC

Tel. +41 (0)58

8664244

Alonzo King LINES

Ballet

(22)

Händel/Common

Ground

Chor. A. King

MOSCOW

BOLSHOI THEATRE

Tel. +7 495 4555555

Bolshoi Ballet

Swan Lake (1,2,22,23)

Chor. Y. Grigorovich,

STANISLAVSKY THEATRE

Tel. +7 495 7237325

Stanislavsky Ballet

The Snow Maiden
(3,4)

Chor. V. Burmeister
Serenade/Lonesome
George/Pajama Party
(9,10)

Chor. G. Balanchine,
M. Goecke, A.
Kaydanovskiy
Suite en blanc/Petite
mort/The Second
detail (21,22)

Chor. S. Lifar, J. Kylián,
W. Forsythe
The Stone Flower
(27,28)

Chor. Y. Grigorovich

MUNICH STAATSOPIERA

Tel. +49 (0)89 218501

Bayerisches Staatsballett

The Lady of the
camellias (5,14)

Chor. J. Neumeier
Portrait Wayne
McGregor (21)

Chor. W. McGregor

NEW YORK DAVID KOCH THEATER

Tel. +1 212 4960600

New York City Ballet
Stravinsky &
Balanchine (1,2)

Chor. G. Balanchine
New combinations
(4,8,12)

Chor. C. Wheeldon,
J. Peck, J. Robbins, A.
Ratmansky
Belles-Lettres/In
Creases/Brahms-
Schoenberg Quartet
(5,8,11)

Chor. G. Balanchine,
J. Peck
Classic NYCB I
(6,9,13,25,29)

Chor. G. Balanchine, J.
Robbins, J. Peck

Swan Lake
(14,15,16,18,19-23)

Chor. P. Martins
Classic NYCB II (26,28)

Chor. J. Robbins, J.
Peck, C. Wheeldon

PARIS PALAIS GARNIER

Tel. +33 (0)1 71252423

Ballet de l'Opéra de Paris

Giselle (1,2,4-9,11-15)

Chor. P. Bart, E.

Polyakov

Concerto Barocco/

Les quatre

tempéraments/

Sérénade (13,

6,10,18,22,23,25,27,28

– *Opéra Bastille*)

Chor. G. Balanchine

STOCKHOLM ROYAL SWEDISH OPERA

Tel. +46 (0)8 7914400

Royal Swedish Ballet

Wings of wax/Woman
with water/Minus 16
(21,22,25,26,27)

Chor. J. Kylián, M. Ek,

O. Naharin

ST. PETERSBURG MIKHAILOVSKY THEATRE

Tel. +7 812 5954305

Mikhailovsky Ballet

La Fille mal gardée (2)

Chor. F. Ashton

Romeo and Juliet

(5,6)

Chor. N. Duato

La Bayadère (8,9)

Chor. N. Duato

Giselle, ou Les Willis

(12)

Chor. J. Coralli, J.

Perrot, M. Petipa

Cinderella (14,15)

Chor. R. Zakharov

Don Quixote (16)

Chor. M. Petipa

The Sleeping Beauty

(19,20,21)

Chor. N. Duato

Laurencia (23)

Chor. V. Chabukiani

Spartacus (26,27,28)

Chor. G. Kovtun

MARIINSKY THEATRE

Tel. +7 812 3264141

Mariinsky Ballet

Don Quixote (2)

Chor. A. Gorsky

Spartacus (4,5)

Chor. L. Yacobson

Infra/Marguerite and

Armande (6)

Chor. W. McGregor, F.

Ashton

Giselle (7,13)

Chor. J. Coralli, J.

Perrot, M. Petipa

The Bronze

Horseman (8,9)

Chor. R. Zakharov

Swan Lake (11,12)

Chor. M. Petipa, L.

Ivanov

Le Parc (14,15)

Chor. A. Preljocaj

La Sylphide (16)

Chor. A. Bournonville

The Legend of love

(18,19)

Chor. Y. Grigorovich

Adagio

Hammerklavier/Solo/

Variations for two

couples/5 tango's (20)

Chor. H. van Manen

Yaroslavna. The

Eclipse (21)

Chor. V. Varnava

The Sleeping Beauty

(22,23)

Chor. M. Petipa

Pulcinella/Jeu de

cartes (25)

Chor. I. Zhivov

Les Sylphides/ Schéhérazade/The Firebird (26)

Chor. M. Fokine

Carmen suite/Infra/In

the night (27)

Chor. A. Alonso

Shurale (28,29)

Chor. L. Yacobson

STUTTGART OPERNHAUS

Tel. +49 (0)711 202090

Stuttgart Ballet

The Sleeping Beauty

(1)

Chor. M. Haydée

Creations IV-VI (22,29)

Chor. D. Lee, L. Stiens,

M. Schläpfer

VALLADOLID TEATRO CALDERÓN

Tel. +34 983 426444

Compañía Nacional de Danza (28)

Por vos muero/

Enemy in the figure

Chor. N. Duato, W.

Forsythe

VIENNA STAATSOPIER

Tel. +43 (0)1

514442250

Wiener Staatsballett

(17,22,24)

Concerto/

EDEN|EDEN/

Marguerite and

Armand

Chor. K. MacMillan, W.

McGregor, F. Ashton

ZURICH OPERNHAUS

Tel. +41 44 2686666

Ballett Zürich

The Second detail/

Approximate Sonata

2016/One flat

thing, reproduced

(1,7,14,21,22)

Chor. W. Forsythe

Nussknacker und

Mausekönig (29)

Chor. C. Spuck

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ITALIAN CALENDAR

January-March

JANUARY

ALA

TEATRO SARTORI
Ph. +39 800 013952
Balletto di Roma (26)
L'Albero dei sogni
Chor. V. Longo

AREZZO

TEATRO MECENATE
Ph. +39 0575 630678
Francesca
Foscarini (19)
Animale
Chor. F. Foscarini

ASCOLI PICENO

TEATRO VENTIDIO
BASSO
Ph. +39 071 2072439
Sosta Palmizi (12)
Costellazioni
Chor. G. Rossi

BARI

TEATRO COMUNALE
PICCINNI
Ph. +39 080 5212484
Equilibrio
dinamico (5)
Anastasia
Chor. R. Ferrara
Balletto di Roma (8)
Io, Don Chisciotte
Chor. F. Monteverde
Compagnia Susanna
Beltrami (23)
Ballade, preghiera
profana
Chor. S. Beltrami

BARLETTA

TEATRO COMUNALE
CURCI
Ph. +39 0883 332456
Balletto di Roma (9)
Io, Don Chisciotte
Chor. F. Monteverde

BELLUNO

TEATRO COMUNALE
Ph. +39 0437 956202
Compagnia
Abbondanza/
Bertoni (11)
La morte e la fanciulla
Chor. M. Abbondanza,
A. Bertoni

BITONTO

TEATRO TRAETTA
Ph. +39 080 3742636
Ez3 produzioni
Coreografiche (19)
Silent poets
Chor. E. Schiavulli

BOLZANO

TEATRO COMUNALE
Ph. +39 800 013952
Ailey II (21)
Where there are
tongues/Takademe/
The hunt/Breaking
point
Chor. B. Shelver,
R. Battle,
R.I. McDonald

BRENTONICO

TEATRO MONTE
BALDO
Ph. +39 800 013952
Balletto del Sud (18)
Serata romantica
Chor. F. Franzutti

CARPI

TEATRO COMUNALE
Ph. +39 059 649255
Solisti del Corpo
di ballo de l'Opéra
de Paris (11)
Gala des Etoiles
Chor. Aa. Vv.

CATANIA

SCENARIO
PUBBLICO
Ph. +39 095 2503147
Compagnia Virgilio
Sieni (18,19)
La natura delle cose
Chor. V. Sieni

CESENA

TEATRO BONCI
Ph. +39 0547 355959
Ballet from
Russia (15)
Il Lago dei cigni
Chor. M. Petipa

CHIOGGIA

AUDITORIUM
S. NICOLÒ
Ph. +39 041 402487
Balletto di Siena (12)
Grande suite classique
verdiana
Chor. M. Batti

CLES

CINEMA TEATRO
Ph. +39 800 013952
Zebra/Silvia
Gribaudo (10)
R.OSA_10 esercizi per
nuovi virtuosismi
Chor. S. Gribaudo

CREMONA

TEATRO PONCHIELLI
Ph. +39 0372 022001
La danza (dal 25
gennaio)
Chor. Aa. Vv.

FERRARA

TEATRO COMUNALE
Ph. +39 0532 202675
Compagnia
Abbondanza/
Bertoni (15)
La morte e la fanciulla
Chor. M. Abbondanza,
A. Bertoni

FIRENZE

TEATRO DEL
MAGGIO MUSICALE
FIORENTINO
Ph. +39 055 2001278
Nuovo Balletto
di Toscana (2,4)
Cenerentola
Chor. J. Bubeníček

TEATRO CANTIERE

FLORIDA
Ph. +39 055 7135357
Serena Malacco (11)
All around me
Chor. S. Malacco

FORLÌ

TEATRO FELIX
GUATTARI
Ph. +39 393 9707741
mk (25)
Giuda
Chor. M. Di Stefano

FRANCAVILLA

CINE-TEATRO ITALIA
Ph. +39 0832 812373
Balletto del Sud (16)
Serata romantica
Chor. F. Franzutti

MAGIONE

TEATRO MENGONI
Ph. +39 075 57542222
MM Contemporary
Dance Company (19)
Love poems
Chor. M. Merola,
T. Noone

MILANO

TEATRO ALLA SCALA
Ph. +39 02 860775
Corpo di Ballo del
Teatro alla Scala
Sylvia (3,11,14)
Chor. M. Legris
Adagio
Hammerklavier/
Kammerballet/
Sarcasmen/Le
combat des Anges/Le
Jeune homme et la
mort (23,24,25,28,31)
Chor. H. van Manen,
R. Petit

TEATRO DEGLI

ARCIMBOLDI
Ph. +39 02 641142212
Gala Roberto Bolle
and Friends (4-7)
Chor. Aa.Vv.

TEATRO CARCANO

Ph. +39 02 55181377
Balletto di Roma
(29,30,31)
Io, don Chisciotte
Chor. F. Monteverde

MODENA

TEATRO COMUNALE
Ph. +39 059 2033020
Kor'sia (8)
The Lamb
Chor. M. Russo,
A. de Rosa
Balletto
di Maribor (21)
Giselle
Chor. R. Avnikjan da
J. Coralli, J. Perrot
e M. Petipa

TEATRO DELLE

PASSIONI
Ph. +39 059 2136021
Kinkaleri (11,12)
Otto
Chor. M. Bambi,
L. Camilletti, M. Conti,
M. Mazzoni,
G. Monaco, C. Rizzo

MONTECCHIO

MAGGIORE
TEATRO S. ANTONIO
Ph. +39 0444 705737
MM Contemporary
Dance Company (17)
Carmen/Bolero
Chor. M. Merola,
E. Soavi

MORI

TEATRO GUSTAVO
MODENA
Ph. +39 800 013952
Balletto di Roma (25)
Male variations
Chor. I. Serussi,
A.C. Martini

NAPOLI

TEATRO DI SAN
CARLO
Ph. +39 081 7972331
Corpo di ballo
del Teatro di San
Carlo (2-5)
Lo Schiaccianoci
Chor. M. Petipa

NOVENTA

VICENTINA
TEATRO
MODERNISSIMO
Ph. +39 0444 861234
Compagnia Naturalis
Labor (26)
Tanguera
Chor. L. Padovani

PAVIA

TEATRO FRASCHINI
Ph. +39 0382 3711
The Dance
Factory (28)
Giselle
Chor. D. Masilo

REGGIO EMILIA

TEATRO VALLI
Ph. +39 0522 458811
FND/Aterballetto (11)
Dreamers
Chor. P. Kratz, R. Sato,
O. Naharin
Batsheva Dance
Company (29)
Venezuela
Chor. O. Naharin

RIVA DEL GARDA

PALAZZO DEI
CONGRESSI
Ph. +39 800 013952
Compagnia
EgriBiancodanza (28)
Dance dance dance
Chor. R. Bianco

ROMA

TEATRO COSTANZI

Ph. +39 06 4817003

Corpo di ballo del Teatro dell'Opera di Roma

Il Lago dei Cigni
(2-5,7,8)

Chor. B. Pech
Serata Jerome Robbins (30)

Chor. J. Robbins

AUDITORIUM PARCO DELLA MUSICA

Ph. +39 06 93800262

Gala Les Etoiles

(24,25,26)

Chor. Aa. Vv.

ROVERETO

AUDITORIUM

MELOTTI

Ph. +39 800 013952

Kor'sia (10)

The Lamb

Chor. M. Russo,
A. de Rosa

SENIGALLIA

TEATRO LA FENICE

Ph. +39 071 2072439

Balletto di San Pietroburgo (10)

Lo Schiaccianoci

Chor. M. Petipa

TORINO

TEATRO ASTRA

Ph. +39 011 5634352

Cristiana Morganti

(23-26)

Another round for five

Chor. C. Morganti

TRENTO

TEATRO SOCIALE

Ph. +39 800 013952

Ballet British Columbia (28)

Bedroom folk/Busk/ Solo echo

Chor. S. Eyal, G. Behar,
A. Barton, C. Pite

TREVISO

TEATRO MARIO DEL MONACO

Ph. +39 0422 540480

Compagnia Virgilio Sieni (24)

Petruška

Chor. V. Sieni

TRIESTE

POLITEAMA

ROSSETTI

Ph. +39 040 3593511

MM Contemporary Dance Company (14)

Gershwin Suite/ Schubert frames

Chor. M. Merola,
E. Morelli

VICENZA

TEATRO COMUNALE

Ph. +39 0444 324442

Batsheva Dance Company (31)

Venezuela

Chor. O. Naharin

FEBRUARY

ALA

TEATRO SARTORI

Ph. +39 800 013952

MM Contemporary Dance Company (22)

Love poems

Chor. M. Bigonzetti,
M. Merola, T. Noone

AREZZO

TEATRO MECENATE

Ph. +39 0575 630678

Luna Cenere/ Maristella Tanzi (23)

Kokoro/Semplice danza in levare

Chor. L. Cenere,
M. Tanzi

BARI

TEATRO

PETRUZZELLI

Ph. +39 080 9752810

Momix (4-9)

Alice

Chor. M. Pendleton

BARLETTA

TEATRO COMUNALE CURCI

Ph. +39 0883 332456

Compagnia Abbondanza/ Bertoni (29)

La morte e la fanciulla

Chor. M. Abbondanza,
A. Bertoni

BOLOGNA

ARENA DEL SOLE

Ph. +39 051 2910910

Compagnia Virgilio Sieni (28)

Nudità

Chor. V. Sieni

BOLZANO

TEATRO COMUNALE

Ph. +39 800 013952

Nuovo Balletto di Toscana (18)

Cenerentola

Chor. J. Bubenicek

BRENTONICO

TEATRO MONTE BALDO

Ph. +39 800 013952

MM Contemporary Dance Company (29)

Love poems

Chor. M. Bigonzetti,
M. Merola, T. Noone

BRESCIA

TEATRO GRANDE

Ph. +39 030 2979311

Batsheva Dance Company (2)

Venezuela

Chor. O. Naharin

CATTOLICA

SALONE SNAPORAZ

Ph. +39 0541 960456

ALDES (11)

Quintetto

Chor. R. Castello

TEATRO DELLA REGINA

Ph. +39 0541 966778

MM Contemporary Dance Company (15)

Carmen/Bolero

Chor. M. Merola,
E. Soavi

CHIARAVALLE

TEATRO VALLE

Ph. +39 071 2072439

Compagnia Simona Bucci (2)

Dall'Antigone

Chor. S. Bucci

CHIOGGIA

AUDITORIUM

S. NICOLÒ'

Ph. +39 041 402487

Artemis Danza (9)

I bislacchi

Chor. M. Casadei

CITTÀ DI CASTELLO

TEATRO DEGLI ILLUMINATI

Ph. +39 075 57542222

FND/Aterballetto (7)

Wolf/Secus

Chor. H. Shechter,
O. Naharin

CLES

CINEMA TEATRO

Ph. +39 800 013952

Ariston Proballet (7)

Swan

Chor. M. Algeri

MM Contemporary Dance Company (21)

Love poems

Chor. M. Bigonzetti,
T. Noone, E. Soavi

COLLEGNO

LAVANDERIA A

VAPORE

Ph. +39 011 4322902

TIR Danza (7)

De rerum natura

Chor. N. Galli

Emanuel Gat

Dance (22)

Sacre/works

Chor. E. Gat

CORREGGIO

TEATRO ASIOLI

Ph. +39 0522 637813

MM Contemporary Dance Company (1)

Love poems

Chor. M. Bigonzetti,
T. Noone, E. Soavi

FERRARA

TEATRO COMUNALE

Ph. +39 0532 202675

Hubbard street dance Chicago (28)

A picture of you falling/Cloudline/ Echad - excerpt from Decadance/Out of your mind

Chor. C. Pite, R. Mineko Williams, O. Naharin, A. Cerrudo

FIRENZE

TEATRO CANTIERE FLORIDA

Ph. +39 055 7135357

Leonardo Diana (7,8)

In sezione aurea

Chor. L. Diana

Balletto civile (14,15)

Axto

Chor. M. Lucenti

FOLIGNO

POLITEAMA CLARICI

Ph. +39 075 57542222

Spellbound

Contemporary

Ballet (18)

Vivaldiana/Rossini

ouverture

Chor. M. Astolfi

MARANELLO

AUDITORIUM

FERRARI

Ph. +39 0536 943010

Artemis Danza (13)

Traviata

Chor. M. Casadei

MEZZOLOMBARDO

TEATRO S. PIETRO

Ph. +39 800 013952

Balletto di Roma (6)

Male variations

Chor. I. Serussi,

A.C. Martini

MILANO

TEATRO ALLA SCALA

Ph. +39 02 860775

Corpo di Ballo del Teatro alla Scala

(1,5,7,8)

Adagio

Hammerklavier/

Kammerballet/

Sarcasmen/Le

combat des Anges/Le

Jeune homme

et la mort

Chor. H. van Manen,

R. Petit

TEATRO CARCANO

Ph. +39 02 55181377

Balletto di Roma (1,2)

Io, don Chisciotte

Chor. F. Monteverde

MODENA

TEATRO COMUNALE

Ph. +39 059 2033020

Accademia nazionale italiana tango argentino (7)

Chor. L. Roatta, R.

Levin, A. Mauriello

Ballet Preljocaj (18)

Gravité

Chor. A. Preljocaj

NAPOLI

TEATRO DI SAN CARLO

Ph. +39 081 7972331

Corpo di Ballo del Teatro di San Carlo

(28,29)

Don Chisciotte

Chor. A. Fadeečev

NARNI

TEATRO COMUNALE MANINI

Ph. +39 075 57542222

Balletto di Siena (28)

Fellini

Chor. M. Batti

Festival

APRIL 9, 10, 11
HOUSTON, USA



Hofesh Shechter Company, London, UK. Choreography by Hofesh Shechter. Photo by Rahi Rezvani.

Hofesh Shechter Company, London, UK
Hofesh Shechter

Royal Danish Ballet's Kammerballetten, Copenhagen
Tobias Praetorius, Sebastian Kloborg

Semperoper Ballett Dresden, Germany David Dawson

Sydney Dance Company, Australia Rafael Bonachela

Dunia Dance Theatre, Zimbabwe/Belgium
Harold George & film director Antoine Panier

Laboration Art Company, France Laura Arend

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DANCESALAD

PARMA
TEATRO REGIO
Ph. +39 0521 203999
Ballet Preljocaj (23)
Gravité
Chor. A. Preljocaj

PAVIA
TEATRO FRASCHINI
Ph. +39 0382 3711
Ballet Preljocaj (20)
Gravité
Chor. A. Preljocaj

PERGINE
TEATRO COMUNALE
Ph. +39 800 013952
MM Contemporary Dance Company (20)
Gershwin suite/ Schubert frames
Chor. M. Merola, E. Morelli

PERUGIA
TEATRO MORLACCHI
Ph. +39 075 57542222
Aldes (1)
In girum imus noctis et consumur igni
Chor. R. Castello
Daniele Cipriani Entertainment (16)
Mediterranea
Chor. M. Bigonzetti

PISA
TEATRO VERDI
Ph. +39 050 941188
Balletto di Roma (8)
Io, don Chisciotte
Chor. F. Monteverde

REGGIO EMILIA
TEATRO ARIOSTO
Ph. +39 0522 458811
Cristiana Morganti (21)
Another round for five
Chor. C. Morganti

RIVA DEL GARDA
PALAZZO DEI CONGRESSI
Ph. +39 800 013952
Balletto di Roma (11)
Male variations
Chor. I. Serussi, A.C. Martini

ROMA
TEATRO COSTANZI
Ph. +39 06 4817003
Corpo di ballo del Teatro dell'Opera (2,5)
Serata Jerome Robbins
Chor. J. Robbins

ROVERETO
AUDITORIUM MELOTTI
Ph. +39 800 013952
MM Contemporary Dance Company (7)
Bloom/Gershwin suite
Chor. D. Ninarello, M. Merola

RUSSI
TEATRO COMUNALE
Ph. +39 0544 587690
Nuovo Balletto di Toscana (28)
Pulcinella, uno di noi
Chor. A. Benedetti

SPOLETO
TEATRO NUOVO MENOTTI
Ph. +39 075 57542222
FND/Aterballetto (9)
Tempesta
Chor. G. Spota

TORINO
TEATRO ASTRA
Ph. +39 011 5634352
Ekodance (26)
Made4you
Chor. P. Santoro

TREVISO
TEATRO COMUNALE
Ph. +39 0422 540480
MM Contemporary Dance Company (14)
Gershwin suite / Schubert Frames
Chor. M. Merola, E. Morelli

TRIESTE
POLITEAMA ROSSETTI
Ph. +39 040 3593511
Daniele Cipriani Entertainment (11)
Shine-Pink floyd moon
Chor. M. van Hoecke

VENEZIA
TEATRO LA FENICE
Ph. +39 041 2424
Hamburg Ballet John Neumeier (5-9)
Duse
Chor. J. Neumeier

VERONA
TEATRO RISTORI
Ph. +39 045 6930001
Daniele Cipriani Entertainment (1)
Mediterranea
Chor. M. Bigonzetti

TEATRO CAMPLOY
Ph. +39 045 8009549
Compagnia Virgilio Sieni (7)
Nudità
Chor. V. Sieni
Artemis Danza (21)
I bislacchi
Chor. M. Casadei

VICENZA
TEATRO COMUNALE
Ph. +39 0444 324442
Recirquel Company Budapest (8)
My land
Chor. B. Vagi
FND/Aterballetto (20)
La stella nascosta
Chor. S. D. Ardillo
Alonzo King Lines Ballet (25)
Händel + Common Ground
Chor. A. King

MARCH

BOLOGNA
TEATRO COMUNALE
Ph. +39 051 529995
Daniele Cipriani Entertainment (4,5)
Lucrezia Borgia
Chor. G. Peparini

CESENA
TEATRO BONCI
Ph. +39 0547 355959
Aterballetto (12)
Lost in/"O"/Rain dogs
Chor. S.D. Ardillo, P. Kratz, J. Inger

FERRARA
TEATRO COMUNALE
Ph. +39 0532 202675
Balletto Yacobson di San Pietroburgo (13)
Don Chisciotte
Chor. J. Kobborg da M. Petipa

FIDENZA
TEATRO MAGNANI
Ph. +39 0522 854355
Artemis Danza (12)
Il Barbiere di Siviglia
Chor. M. Casadei

FOLIGNO
SPAZIO ZUT
Ph. +39 075 57542222
Chiara Frigo (8)
Ballroom
Chor. C. Frigo

GUASTALLA
TEATRO RUGGERI
Ph. +39 0522 839756
MM Contemporary Dance Company (5)
Vivaldi works
Chor. M. Merola, D. Ninarello, E. Scigliano

NAPOLI
TEATRO DI SAN CARLO
Ph. +39 081 7972331
Corpo di ballo del Teatro di San Carlo (1,3)
Don Chisciotte
Chor. A. Fadeečev

OSTIA
TEATRO DEL LIDO
Ph. +39 06 5646962
Compagnia Abbondanza/Bertoni (15)
La morte e la fanciulla
Chor. M. Abbondanza, A. Bertoni

ROMA
TEATRO COSTANZI
Ph. +39 06 4817003
Corpo di ballo del Teatro dell'Opera (1,3-8)
Il Corsaro
Chor. J. C. Martinez

SCANDIANO
TEATRO BOIARDO
Ph. +39 0522 854355
FND/Aterballetto (12)
Lost in/"O"/Rain dogs
Chor. S.D. Ardillo, P. Kratz, J. Inger

SENIGALLIA
TEATRO LA FENICE
Ph. +39 071 2072439
E.sperimenti GDO Dance Company (8)
Hopera
Chor. M. de Virgiliis, F. Di Luzio, F. Galimberti

TERAMO
TEATRO COMUNALE
Ph. +39 0861 246773
Compagnia Zappalà Danza (8)
Naufragio con spettatore
Chor. R. Zappalà

TORINO
TEATRO ASTRA
Ph. +39 011 5634352
Balletto civile (6-8)
Madre
Chor. M. Lucenti

TRENTO
TEATRO SOCIALE
Ph. +39 800 013952
Hubbard Street Dance Chicago (3)
A picture of you falling/Cloudline/ Echad - excerpt from Decadance/Out of your mind
Chor. C. Pite, R. Mineko Williams, O. Naharin, A. Cerrudo

VICENZA
TEATRO COMUNALE
Ph. +39 0444 324442
Nuovo Balletto di Toscana (7,8)
Cenerentola
Chor. J. Bubenicek