

.... Sketches of a magnificent and delightful evening....06.09.2011

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Surely the galloping pulse of *Don Quixote* on Thursday evening (4th of August 2011) was helped along by all the spectator hearts beating in time with the music. For it was an audience of captives that watched this satisfying excerpts by the young participants of the SIBA Summer Workshop in Salzburg, an audience helplessly in thrall to that timeworn Ludwig Minkus score revitalized by dancing that made you fall in love with ballet all over again.

The opening *Don Quixote* crowned with power, color, gaiety, light and lightness is a fiesta for fireworks, and the élèves did not disappoint. The fine corps de ballet was an attraction in itself, with its living engagement in every scene. These dancers were not simply backdrops for the soloists, they were a true community. Their commitment were gorgeous. The excerpts was cast from strength throughout and the toreros (10) caught air at the same musical moment.

The evening begin with this lively, colorful with very spanish local color costumes, fans, toreros postures, and movements, which announce the evening theme: Spain! The 64 dancers with wonderful dresses in different shades of red, black, white as well as skirts with beautiful flower patterns, the colorful music of Ludwig Minkus, the gaiety of Marius Petipa's choreography created in 1869 fulfilled the audience and the space of Herz-Jesu College's Gym.

The selected excerpts were suiting fairly well the young dancers. More important than the plot (we have here the divertissement with character dance of the 1st act) was the Spanish-flavored dancing to Ludwig Minkus's melodic score veiled excuse for fans, capes, matadors and Gypsies. **Tanya Bendis** started with great engagement and powerful dancing and guide us to the Divertissement.

The cupido was very gracefully danced by **Nina Biryukova** who captivated the attention of the audience with her presence, her gaiety and her light control of balance and her beautiful dancing. She is delicate, sweet, light, every gesture redolent of joy and grace.

Tal Eitan is a special dancer, one who can bring the whole audience into her confidence with a flick of her eyelashes, and broadcast her joy to the people with an enveloping smile and a toss of her arms. In a series of whipping turns, she's a blur. When she takes a balance, she "stops" time. She stretches her limbs out just a bit more, suspend it and settles down to earth again. she radiates serenity and the certainty that all will be well. She is a charismatic dancer; it is impossible not to look at her when she is on stage - she fixes and draws the eye with admiration, and seems to bask in the attention, playing to it with pleasure, luxuriating in it. The entrance and the short solo of **Tal Eitan** was an hors d'oeuvres for us a promise of the quality of the evening.

The evening program is a rainbow of classical ballet, modern ballet, contemporary ballet, jazz dance, hip hop as well as experimental ballet and contemporary dance,...even some skillful figures of artistic gymnastic ... the richness of universal gesture, human movement and codified dance movement emphasize the concept of Sibas Ballet Workshop. The processes of learning, creating, performing and viewing dances and the appreciation gained from these experiences can be defined as artistic education in that the young dancers is coming to know more about art form itself. Physical dance skills are developed in performance, choreographic skills are developed through creating one's own dances and learning from dances created by others as well. Appreciation skills are developed through learning how to view dances, describe, interpret and evaluate them. This way of keeping, creating and developing an open mind and body awereness, as well as skill to absorbe new ideas, new dance vocabulary, new choregraphy approaches,.... Globalization as a distinguishing trend of the present moment and a salient feature of our time refers to the perception of this richness of possibilities to explore other fields and other cultures and show the importance of being aware and that we should further cultivate the over 300 years old codified dance vocabulary of ballet

In the first part of the evening will include fragments from the best-known classical ballets, having *Don Quixote*, *Sleeping Beauty*, *Paquita*, *Le Corsair*, sandwiched with soli or duetti of young choreographers. The variations of the classical pieces were differently well and very well danced. The difficulty of the Fragments were selected according to the levels and the maturity of the dancers. In Petipas *Sleeping Beauty* **Julie Fonseca** was very expressive and soft on her dancing, **Kerstin Kuuse** cute and precise at the same time and **Alexander Bolk** mastered quite well his part .

The first performance of *Paquita* took place at the Paris Opera in 1846 with choreography by Joseph Mazilier and music by E.M.E. Deldevez. Whereas the best-known Romantic ballets rely on supernatural elements, *Paquita* occurs in the real world. The story is set in Spain during the Napoleonic wars and tells of a French officer who falls in love with a gypsy girl Paquita. In 1847 Marius Petipa who re-staged it again in 1881, he added new pieces specially composed by Ludwig Minkus, mounted the ballet for the Imperial Theatres in St. Petersburg. The Excerpts we see are from the 1881 version. **May Tepper** a quite good controlled dancer executed her variation with great engagement and precision, **Tal Eitan** extremely sicure, very mature for her age, her way of mastering the art of dancing with intensive expression, superb technic, wide range of movement, ... holding the standing leg still and making the moving leg go higher and higher and holding it in wonderful suspension before the lyrical control of ritardando bring her leg down....the beautiful soft or strong face and body expression draw the attention of the audience to her... just breath taking!

Le Corsaire is simply an excuse for virtuoso dancing with hundreds of interruptions to the so-called story for the dancers to take a bow. It's a circus with highly organized acrobatics set against scenery that must have gladdened the hearts of some as it was so conventional and realistic. **Attila Kiss** who has good presence on stage, a wide range of flexibility and strenght for jumps danced his part with quite good control.

The Between pieces out of the young newcomers choreographers were:
Itay Shaleys modern Ballet choreography with a certain dramatic touch having the dance parameters movement, movement qualities, using of space and the closing-departing of the dancers as tools, was very well fulfilled by **Tal Eitan** and **Niv Elbaz**. They match very well together. We saw Tal with her big talent of changing her rolls, her dance stile, her caracters,... she is sublime ...

Tamar Rosenzvig and **Chen Argov's** choreography were wonderfully matching with each other and their very fine choreography having Arvo Pärt's Music *Spiegel im Spiegel* reflects the titel of the music piece with virtuosity. They use the principles of mirroring, sequencing, canon, ... **Shir Hananel**, **Shiraz Sultan** and **Gaya Roga** danced wonderfully their own virtuous choreography. Their intertwining and at times mirroring two against one or chain building in three different levels or using canon principle were very convincing. **Chen Argov** danced very nicely and harmoniously her own choreography of *Flames of Paris* and **Izabela Kravanja** and **Tamar Rosenzvig** danced masterly and beautifully well, very synchronised their own juwel.

Because these were fragments of whole choreographies, they transport a certain uneven spatial distribution to the audience.

The first part of the evening close with an hilarious choreography, masterly choreographed and worked out by **Junior Demitre** after John Kander's Music *Chicago*. The choice of dance movements, the way how Junior select the using of space and rhythms as well as building group constelation was just great! The way he distributes the dancers in space, the virtuos transitions from one piece to another, the way how he works with such a big number of dancers with different skills and experience, all this shows the hands of a very talented young choreographer. Junior's professionallty commitment to art excellence is emphasized through the achievement synchronisation and precise timing of the dancers on their dancing, specially the difficult stacatto movements. It was gorgeous!
The "accelerando" as a ride to the climax of the end was phantastic.
Congratulations!

The 2nd part starts with a very subtle but powerful piece from **Jania Batista**, *Quixote – ni ehec, ni mat, just en Vie*. She was able to move wonderfully and slowly the dramatic piece of the famous filmmusician Wojciech Kilar to awake human feelings from inside out. Jania blended her choreography with modern dance movements. The dancers were superb in their expression, intensity and performance. A great work!

Athina Chalvatzoglou a powerful dancer danced her own skillful composed choreography with great expression and solide technic. The Spanish dance out of *Swan Lake*, choreographed by Mats Ek in 1987, has both a subtle moodiness and fanciful inventiveness. Ek's choreography is an amalgam of ordinary movement and some balletic flourishes. His highly individual vocabulary of movement is immediately recognisable and **Ella Dan** performed it with skill, humour and conviction. **Elena Diogardi**

was very profound in her interpretation of the Bajadère's part. **Stav Navon** showed us how acrobatic tools of the rhythmical gymnastic are integrated in modern ballet vocabulary. She was fabulous!

The modern ballet master **Peter Breuer** manipulates classical ballet technique in this powerful contemporary work *Carmen*. Its bold movement and vibrant costumes leave us breathless. A dose of dazzle and brilliance... exhilarating... a resounding hit... a torrid colorful scenery ... an irresistible blend of sensuality, theatricality ... Peter Breuer won with this choreography The Maya-Plisetskaya Award in 2005.

“Als sie nun Breuers Version der Carmen gesehen habe, hätten sie [Maya Plisetskaya] und ihren Mann die Kraft der Aufführung beeindruckt, die Neuheit der Form, die dramaturgische Originalität, aber auch der technische Standard der Tänzer. Lebendigkeit und Modernität haben mit dazu beigetragen, Breuer und der Salzburger Compagnie den erstmals vergebenen Tanzpreis zuzuerkennen.“ (Karl Harb,....SN...).

Fabrice Edelmann brought this short piece *Pues non me quéréis* out of twelve from Nacho Duato's *Por vos muero* very beautifully with a lot of sensibility, fluidity and precision to the six couples. The cultural essence of Spain's Golden Age was made evident through a fluid series of poetic passages that fuse melancholy, beauty and joy. The dancers were able to fill the beautiful and fluidity of the choreography and were able to master the technic echoing the style of Kylián's dynamic and lyrical movement. The ability to isolate and coordinate different body parts, the use of a finishing acceleration to give a sharp ending, the syncopated stamping which changes from sharp to soft, the counter-movement of the torso, the careful distribution of weight in turns and the unusual time of 5/4 rhythm. Duato's steps have the earthy vigor of folk dancing. It is all dance! It was magnificent!
„Zum 40. Bühnenjubiläum hat Peter Breuer dem Salzburger Landestheater Ravels "Bolero" beschert“ wrote Hans Auinger.

The music's fame and its repetitive crescendo toward passionate fulfillment have made *Bolero* something new. The Bolero riched the climax of this wonderful evening, first because it was the only fulllength piece of the evening and secondly it involved all 64 dancers from the beginning until the end. We can surely read the critic of the première of the production. What was exciting and of great impact, was to see the whole choreography performed by 64 young dancers of different ages (between 13 and 20 years old) and of different levels.

Peter Breuer state autonomous choreography with Ravel's music as governor. He worked out the choreographic themes musically on parallel principles of imitation, contrast, development, counterpoint ... allied music and movement under the rule of rhythm, the musical curve coincides with the dance curve ... and culminates the Bolero with quick and fancies variation of 8 couples underlined by the whole group ostinato. It was a delightful evening!

“The mission of Siba's Summer Workshop is to cultivate a universal understanding of the art form at its highest level, emphasizing not only the importance of high quality and brilliant technique, but also dance as an expressive vehicle to create art.” (Siba, International Ballett Workshop 2011).
Students take five classes a day; generally two dance classes and two or three rehearsals and some evening with lecture class. In addition, dancers have rehearsals or choreography sessions on occasional evenings.

I can witness the wonderful results of this Summer camp. The acquisition and the further improvement of their skills in this four hard working weeks, were showed by the young dancers in their 4 brilliant performances.

Surely we can realise who were helping along and behind all this brilliant achievement in such short space of time:

Peter Breuer winner of the Maya-Plisetskaya Award in 2005 for his *Carmen* Choreography, one of the leading dancers of the international ballet scene and since twenty years Ballet Director of the Theater of Salzburg. Artistic Director of the Summer Workshop.

Fernando Coelho, is since 2003 Univ-Prof. in the University for Music in Cologne for classical dance and methodics of classical dance, Germany. He was the former assistant and balletmaster of Peter

Breuer, director of the Landestheater Ballet in Salzburg. In this Summer Academy he is also the “man behind” who carries all organisation tasks and makes the “things” work.

Ildiko Pongor, David Dvir, Junior Demitre, Fabrice Edelmann, Jania Batista, Cristina Uta were incommensurable, as well as the two wonderful pianists **Rodika Foigelman** and **Eduardo Boechat** who support the teachers and the dancers with their commitment and music.

For Biographies please see Siba's Homepage.

I'm very thankful to have been part of the audience and to have had the opportunity to be in some classes held by such famous teachers ...

To see improvement of young dancers during these four weeks was sublime and magnificent! This transitional and ephemeral art of dancing remains alive in my memory.

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