

**The 10th International Festival of Arts – “DIAGHILEV. P.S.” 2019**

**The Legacy of the Ballets Russes in the 20th-21st centuries**

The 10th International Festival of Arts “Diaghilev. P.S.” will open on the 14 November 2019. This year the celebration of a full decade of its own pioneering presentations coincides with the 110th anniversary of Sergei Diaghilev’s Ballets Russes. The chosen theme of “Diaghilev. P.S.” 2019 is therefore highly appropriate: The Legacy of the Ballets Russes in the 20th-21st Centuries: the Russian Seasons as a source of inspiration for contemporary choreographers.

The Festival opens with the Monte Carlo Ballet’s **Nijinsky Program**, which will be performed on November 14 and 15. Monte Carlo is an essential component in the creative biography of the Ballets Russes. For many years it was the Ballets Russes’s base - rehearsals and premières of all the enterprise’s ballets and operas here, and it is where its creative and financial issues were thrashed out and resolved. After the death of Diaghilev in 1929, the Russian Monte Carlo company was formed, which brought together former Diaghilev dancers.

**Nijinsky Program** presents four 21st century choreographic versions of Ballets Russes masterpieces: *Daphnis & Chloe* by Jean-Christophe Maillot, *Le spectre de la rose* by Marco Goecke, *Aimai-je un rêve?* by Jeroen Verbruggenand and *Petrushka* by Johan Inger. The programme is also a double homage: both to the 110th anniversary of the Ballets Russes and to the 130th birthday of the legendary dancer, choreographer and the star of Diaghilev's Russian seasons – Vaslav Nijinsky, himself a great the innovator in the field of choreography.

*Daphnis & Chloe* is not a new work - its première took place in 2010. But since then the choreographer has altered its focus. In this ballet, we see two pairs of lovers, the very young Daphnis and Chloe and a second more mature couple, Dorcon and Lycaenion.

*Le spectre de la rose* was staged in 2009. The choreographer changed Fokine’s concept: in his portrayal of the emotions involved it is the Phantom who is overwhelmed - it is he who craves love and passion, and the magnificent dancer Daniele Delvecchio remarkably expresses these impulses.

*Aimai-je un rêve?* by Jeroen Verbruggen is a brand new version of the legendary *Afternoon of a Faun*. The choreographer chose one of the first lines from Mallarmé's famous poem, *Aimai-je un rêve?* Instead of the original title in order to highlight the introspective aspect of this ballet alongside the bestiality it is generally associated with. This version of 'Faun' strays from the lines of thought present in the original, although the core theme remains that of eroticism. Where the Ballets Russes' iconic ballet dealt with the unapologetic lust inherent to this hybrid creature, Jeroen Verbruggen examines questions and doubts related to sexual identity. *Aimai-je un rêve?* is an intimate duet in which a faun and a person meet.

The culmination of the programme is perhaps the most recent re-envisioning of the classic *Petrushka.* Choreographed by Johan Inger, this production brings the whole story into the world of fashion. The main character, Sergey Lagerford - dressed in black suit and black glasses - is of course a clear reference to the figure of Karl Lagerfeld. Now, after the death of the globally celebrated fashion designer, the work can be read as a homage to this outstanding creative personality.

**14 November, Thursday, 19.00**

**15 November, Friday, 19.00**

**Baltic House Theatre-Festival**

On November 22 the Bryantsev Theatre of Young Spectators presents two ballets: **Les Noces** by Tatyana Baganova and **The Rite of Spring** by Breandan de Gallai. Both productions explore the pagan worlds of old Slavic and Celtic culture.

*Les Noces* was created in 2000 for the Yekaterinburg ‘Provincial Dances’. It became a sensation and in the same year received the highest Russian theatre award, the ‘Golden Mask’. This was a phenomenon in contemporary Russian ballet and with this performance Baganova announced herself as a powerful choreographer. The ballet has not been danced for almost 20 years, but it was carefully notated and, especially for this Festival, will return to the stage with a new ensemble of dancers. It takes place in an ancient Northern world - a world of ritual tradition, cruelty and overbearing power – where the dance leads to a startling confrontation between male and female. ‘He’, focusing on ‘Her’ hair as a symbol of female beauty, identity and strength, cuts it brutally from her in the attempt to dissolve her power and make her part of himself.

*The Rite of Spring* is a production by the legendary master of Irish dance Breandán de Gallai. The winner of many international prizes, and former principal dancer of the Riverdance ensemble, he created this dance for his company Ériu. The performance opened a festival of contemporary Irish culture in Cavan town and was inspired by the Irish race. It is a story of a natural, passionate, sensual yet religious people. The première itself took place in the town’s Cathedral Square, in the presence of fifteen thousand spectators, and in this way represents something of a return to the concept of the public ‘mystery play’. A youthful troupe dances choreography based on traditional Irish step dancing. Many elements of the action are arranged vertically, while central to the ballet is the concept of the duality of personality and of the upward aspirations of the individual. Breandán de Gallaí holds a doctoral degree (PhD) in the field of Irish folk culture and dance. Here we see clear parallels with the creators of the Ballets Russes, many of whom were top intellectuals, including Fokine, Benois and Balanchine.

**22 November, Friday, 20.00**

**Bryantsev Theater of Young Spectators**

On November 26, the main stage of Tovstonogov Bolshoi Drama Theatre will host the programme **Pure Dance,** performed by superstar of the dance world, Russian ballet dancer Natalia Osipova.

Natalia Osipova was one of the soloists in the very first season of the “Diaghilev. P.S.” Festivals, dancing in the Bolshoi Theatre’s *Russian Seasons,* staged by Alexey Ratmansky to the music of Leonid Desyatnikov. Now, after 10 years, she returns as an internationally recognized star in her own personal programme. Entitled “Pure Dance”, the evening was conceived and put together by Natalia Osipova herself; she acts as her own creative producer and the programme conceived as a holistic statement. In 2016, she worked with the wonderful British Sadler’s Wells Company (with which the Festival worked as co-producer of Wayne McGregor's AutoBIOgraphy). Subsequently, in 2018, Natalya was asked to make a programme in which she would choose choreographers, dancers and topics that she is interested in: these turn on love, and on the relationship between woman and man (an eternal story, it would seem), but Osipova contributes her own incisive take on these universal themes.

**26 November, Tuesday, 20:00**

**Tovstonogov Bolshoi Drama Theater**

On November 27, the Bryantsev Theatre of Young Spectators will be present a performance of **The Idiot,** by Japanese choreographer Saburo Teshigawara. Despite the fact that, formally, the performance is not related to the Ballets Russes repertoire, we feel that in the level of its innovation and execution this is an absolutely a ‘Diaghilev phenomenon’. The work was staged in 2018, its première taking place in the autumn at the Chaillot Theater in Paris. The choreographic language includes classical ballet, butoh, and elements of free dance. Saburo Teshigawara’s first profession was as an artist and he himself designed both the lighting and costumes.

The 67-year-old dancer and choreographer will dance throughout with one partner - the universal embodiment of woman, and not only the character Nastasya Filippovna — performed by Rihoko Sato. In the image that Teshigawara himself represents, several conflicting characters are collected: he is both Prince Myshkin and Rogozhin. The artist ponders events and even meditates; for a short time he goes into the story, and then a musical theme arises - “Forgotten Waltz” by Shostakovich: simple but incredibly expressive music. By the force of influence on the senses, one can draw a parallel with Stravinsky’s music. The minimalism of the dance is amazing, it is simultaneously detached yet infinitely expressive. Teshigawara is a unique phenomenon, a universal artist, open to all styles. He says that he knew that it was impossible to create an actual choreographic analogue of Dostoevsky’s novel, but that it was this ‘impossibility’ which became the key for him to create the work.

**27 November, Wednesday, 20:00**

**Bryantsev Theater of Young Spectators**

November 28 will see a remarkable experimental performance of **Carmen** at the Baltic House Theatre-Festival. Performed for the first time at this year’s Moscow’s Cherry Forest Festival this highly individual *Carmen* mixes the genres of opera, ballet and straight theatre to produce a multifacted look into the dramatic heart of the original story. With 2 Carmens, 3 Don Josés, ballerina and chorus among the many fascinatingly intertwined elements of the production, this will an unmissable event for everyone open to the reinterpretation of a global classic. Produced by Pavel Kaplevich and directed by Maxim Didenko, with choreography by Vladimir Varnava. Mikhail Efremov in part of José.

**28 November, Thursday, 20.00**

**Baltic House Theatre-Festival**

On December 1, this 10th Anniversary Diaghilev. P.S. Festival will conclude with a performance by **Mats Ek** **and Ana Laguna** at the Children's Dance Theater of Boris Eifman. On this ‘youth stage’, the legendary creative partnership will dance two choreographic miniatures - *Ax* and a new work *Memory*. In addition, the film*Old and Door* will be shown, which features Ek's mother - Birgit Cullberg, the famous dancer and founder of the Cullberg Ballet company. The programme will also include several fragments from the ballet films featuring Ana Laguna at the peak of her creative powers: as a young woman in *The House of Bernard Alba* (1978); mature in *Carmen* (1994); and as the Nurse in *Juliet and Romeo* (2013, Royal Swedish Opera), which became her last major principal dancing role.

**1 December, Sunday, 20.00**

**Children's Dance Theater of Boris Eifman**

On November 17-18 the **International Academic Conference**, traditionally held within the framework of the Festival, will take place at the Saint-Petersburg State Museum of Theatre. Its theme will be **The Legacy of Russian Seasons: 21st Century or Ballets Russes Version 2.0?**

**17-18 November, Saturday-Sunday**

**Saint-Petersburg State**

**Museum of Theatre and Music**

**6, Ostrovsky Sqr**

Attendance is open, by registration

On November 17, there is also a ‘first’ for the 10th International Festival of Arts “Diaghilev. P.S.”: we are going to gather friends - prominent representatives of the creative professions - to participate in an intellectual culture quiz: “Diaghilev’s surroundings. Who is who?”. The participants of this ‘brains trust’ will compete not only in specific erudition, but also in their ability to find answers to questions through logical reflection. Questions devised specifically for the game will touch on a variety of aspects of ‘Russian Seasons’ history: Why, for example, did the music for Manuel de Falla’s ballet *The Three-Cornered Hat (El sombrero de tres picos)* become 1.5 minutes longer than originally planned? How did Diaghilev offend Ilya Ostroukhov and what did Bakst have to do with it?  Which famous dancer, despite her fame and immense personal charm, did Diaghilev reject? Two teams of experts will pursue answers to these and many other questions at this first open intellectual quiz of the “Diaghilev. P.S.” Festival. It will take place at Sevkabel Port. Among the participants will be ballet historians, artists, musicians and representatives of the business community.

**17 November, Sunday, 17:00**

**Sevkabel Port**

Attendance is open, [by registration](https://www.diaghilev-ps.ru/events/intellektualnaya-igra-v-kruge-dyagilevom-kto-est-kto/)

Ten years of Festival activity will be also be collated visually in the photo exhibition **Diaghilev P.S. Ten Years Later**, on display at the Museum of Theatre and Music. The exhibition will portray many of the artists, photographers, choreographers, dance and music groups who have collaborated with the Festival over the last decade.

**Saint-Petersburg State**

**Museum of Theatre and Music**

**6, Ostrovsky Sqr**

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**For accreditation for Festival events:**

<https://www.diaghilev-ps.ru/press/>

**Accreditation close November 1**

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