

Newspapers, Alto Adige

- How is "your" Cinderella (the protagonist, but also the ballet in general)?

I am a choreographer that likes to create on the ensemble that I am working with. The steps are mostly not prepared before. I work directly with the people in the studio and create all the steps and dance scenes. With other words, to fit it exactly to the dancers artists that I have in front of me, as well the plasticity of the dancer is an inspiration point for me. I was happy that the Nuovo Balletto di Toscana have wonderful dancers and people that inspired me to create our version of Cinderella as a story of today. For me it is a piece which unite a contemporary version of how to say a story, the classical fairy tale, and the traditional music of S. Prokofiev. Cinderella, the main character is energetic, young, woman full of dreams. She suffers a lot but her strong believes in good and kindness materialize and transfer her dreams into reality. She is blessed and meets her dream love.

- What else has changed compared to classical ballet?

Although I stay true to the Grimm's brothers version and story line of the fairytale, the style of the movement that I used is contemporary way of moving. I used a lot the floor, fluidity and continuity of movement's to express the feelings of the characters. The individual themes or ambiances are in continues change and form different rooms or surroundings which helps to express the story as well in a way more modern. One can feel this for example in the duets. One movement idea flows to another. I prefer more the Grimm's brothers version because it is more humane, without too much sweetness. But rather true to life troubles that we all feel and understand.

- The choice of costumes and scenography.

Nuovo Balletto di Toscana is a company that travels a lot. They dance in many, different theaters of Italian cities. Therefore I have been ask to create a stage design that would express the story but all had to be light, easy to travel and could be used or adapted by different stages with different technical conditions. With my wife Nadina Cojocarú which was the costume and set designer, we chose curtains express different rooms or places in the story. I like especially the idea with the collage of different curtains and many legs hungry to try the golden shoe. It expresses very well in my opinion the essence of the scene.

- Do you prefer narrative choreography?

I like story ballets a lot. It stimulates my creativity so much. I can admit that It is very tricky as well as you can easily can get lost in the choice of the scenes you choose to stage but I like the moment when the brain is forced to think and rethink how to make it more interesting and in the same time understandable for the audience.

I like especially stories that no one did before. To take a piece from literature and put it on stage. As example, some of what I did not long ago is: "Doctor Zhivago". That was created for the fantastic National Ballet company in Ljubljana, "The Piano" for New Zealand Ballet or "The Trial" a well known novel by Franz Kafka for the Royal Swedish Ballet.

- We read that you are a "classic purist, but with a contemporary attack". How do you find the definition?

That is kind. I was a dancer that had no problem to dance big roles in classical ballets as La Bayadère, Swan Lake or other classical main roles. And when a contemporary choreographer came to set or create a new piece in the company that I worked, it was an honor that I was always chosen as 1st cast. For me it was never a problem to dance any style if it was classical, neoclassical or totally contemporary. I simply loved to move. And this is something that affected and inspires my choreographic works.

- Do you think that in general in classical ballet we need to be a bit old at times?

No. I think that as any style, ballet evolved. And if the classical ballet is well choreographed and is well danced not only with great technical abilities but also artistry and good acting, the classical ballet is never old. I see classical way of moving as a language. And as there are thousands real languages, there are many dancing ways how to express an idea or a story. Only bad choreography, poor dramaturgy or a not good interpret can make a classical ballet look old or naive.

- You wrote: "Cinderella believes so much in the dream that she realizes it". Is it a kind of suggestion?

Why not?. Anyway every viewer can decide that for himself. For everyone the meaning of life is a personal journey that has to be discover by yourself. And if one dreams and believes, is honest and true to its goals, I believe that it is possible that those dreams materialize and became reality. Miracles are true sometimes.