

吴氏策划
WU PROMOTION

Ейфман
Ballet
Saint-Petersburg



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Saint-Petersburg Philharmonic Orchestra

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Eugene Onegin



A BALLET BY BORIS EIFMAN
A MASTER OF CONTEMPORARY PSYCHOLOGICAL BALLET

When I rely on great literature in my ballets, I do it in an attempt to express, by means of choreographic art, the emotional impact of the wisdom and creative power of our great predecessors. Word is an instrument of both creation and destruction; it can crush as easily as breathe new life.

The language of body movement, the oldest known way of self-expression, projects universal spiritual and emotional values that anyone can understand. Thus, using a literary source I set myself a specific task: to raise issues that really matter to my contemporaries, and those that can be conveyed solely by the great art of dance.

One may ask: why did I choose Alexander Pushkin's versified novel Eugene Onegin for my ballet? What is important to me in it? Literary critics and scholars have called this book "Encyclopedia of Russian Life". Pushkin, by extraordinarily vivid and scrupulously exact mastery of word coupled with a great talent for psychological insight, depicted the Russian national character of his time, created the poetical image of the Russian soul – mysterious, unpredictable and unparalleled in its sensuousness.

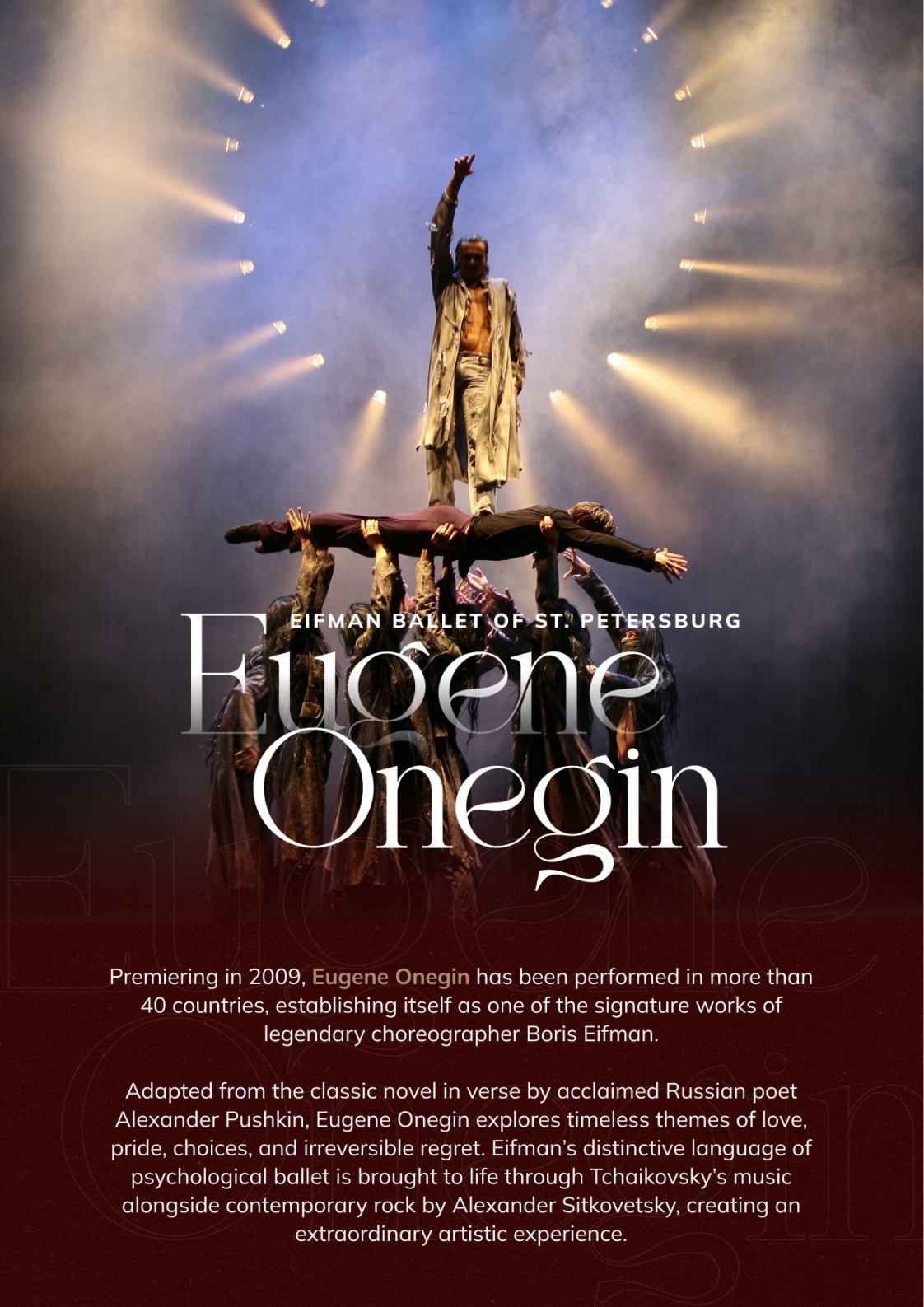
With my art I have always endeavored to decipher the enigmatic Russian soul. My choreographic interpretation of Eugene Onegin is only another attempt to express through dance the mystery of human spirit.

What I've done in the ballet was to place Pushkin's characters in modern times, in new circumstances and conditions that may seem to be more dramatic, sometimes even extreme, when the old world is collapsing and the new reality powerfully imposes new rules. I needed this sort of experiment in order to answer a question that really matters to me: what is the Russian soul today? Has it retained its originality, its mystery, its appeal? What direction would the characters of the novel have opted for today? What in this "Encyclopedia of Russian Life" reflected the times and what remained a pivotal issue for many generations of my compatriots?

The art of choreography does not provide us with solutions to the challenges faced by our society. Yet, by tackling them in a creative way, assessing and analyzing them, we contribute to its development and improvement.

- Boris Eifman





EIFMAN BALLET OF ST. PETERSBURG

Eugene Onegin

Premiering in 2009, **Eugene Onegin** has been performed in more than 40 countries, establishing itself as one of the signature works of legendary choreographer Boris Eifman.

Adapted from the classic novel in verse by acclaimed Russian poet Alexander Pushkin, Eugene Onegin explores timeless themes of love, pride, choices, and irreversible regret. Eifman's distinctive language of psychological ballet is brought to life through Tchaikovsky's music alongside contemporary rock by Alexander Sitkovetsky, creating an extraordinary artistic experience.

Boris Eifman

A portrait of Boris Eifman, an older man with grey hair and a beard, wearing a blue textured blazer over a dark shirt. He is looking directly at the camera with a serious expression. The background is dark with a large, faint, reddish-orange circular shape behind him.

Boris Eifman – one of the world's leading masters of psychological ballet, renowned for redefining classical dance through an emotionally charged, cinematic approach to storytelling. His eponymous ballet company has earned international acclaim for works that seamlessly unite exceptional technical artistry with profound psychological depth.



ICONIC MOMENTS FROM

Eugene Onegin



THE FATEFUL ENCOUNTER

A single glance awakens the first stirrings of emotion between Onegin and Tatyana, where feeling unfolds through the eloquence of movement.

TATYANA'S LETTER

Tatyana's vulnerability, longing and despair are transformed into a moment of profound emotional intensity on stage.



THE CONFRONTATION: ONEGIN & LENSKY

Friendship is pushed to its breaking point as tensions erupt through rapid rhythms and powerful movement, building towards a dramatic climax.

THE REUNION, YEARS LATER

Onegin comes to recognize the love he once rejected, only to find that Tatyana is no longer the girl he once knew. Love returns, but the moment has passed.



INTERNATIONAL ACCLAIM FOR Eugene Onegin

Eifman's attempts to take a venerated Russian story and place it in the context of the New Russia may be audacious, but they also reveal not just an undeniably appealing streak of wild romanticism, but a keenly observed parable about the self-questioning doubt that dogs the modern Russian character - and the destructive yearning for the unattainable hearts' desire that dogs us all.

“

Mary Ellen Hunt, San Francisco Chronicle

With his edgy reimagining of Alexander Pushkin's 19th century Russian literary classic Eugene Onegin, Artistic Director Boris Eifman has created a thrill-a-minute, white-water rafting ride of a ballet that propels the audience into a maelstrom of conflicting passions set in a post-Soviet Russia of the early 1990s.

“

Pam Diamond, Orange County Register

Eifman's choreography is exactly what we have come to expect from him, veering between thumping ensembles and troubled, acrobatic danced monologues in which every ounce of emotion is paraded in pained limbs.

“

Debra Craine, The Times

As for talent, Eifman is unfailingly choreographically inventive (his lifts alone, so difficult to do well, are dazzling), he's superb at conveying all forms of erotic experience, his movement is always expressive and extraordinarily fluid, and his work is always visually arresting.

“

Alan Helms, Ballet Magazine

No chance for boredom during this production! The scenes were short and episodic and there was little time to think of the whys and what fors of the actions. It certainly kept one's attention. Eifman's choreography was breathtakingly fast, filled with acrobatic, gymnastic movement.

“

Margaret Willis, Bachtrack

CASTS

TPHCM

OCTOBER 21 & 24

Onegin

Igor Subbotin

Olga

Marianna Chebykina

Lensky

Dmitry Krylov

"General"

Rafael Yakshigulov

Tatyana

Lyubov Andreyeva

*Honored Artist of Russia
Golden Mask Award Laureate
Golden Soffit Award Laureate*

TPHCM

OCTOBER 22

Onegin

Daniil Afonichkin

*Diploma winner of
the Golden Mask Award*

Olga

Elizaveta Bulakh

Lensky

Evgeny Grachev

"General"

Vasily Vanzhula

Tatyana

Victoria Mokrousova

TPHCM

OCTOBER 23

Onegin

Artyom Lepkov

Olga

Mara Tudose

Lensky

Vladimir Afonichkin

*Diploma winner of
the Golden Mask Award*

"General"

Sergey Volobuev

*Honored Artist of Russia
Laureate of the President's Prize
Golden Soffit Award Laureate
Diploma winner of
the Golden Mask Award*

Tatyana

Maria Abashova

*People's Artist of Russia
International Ballet Competitions Laureate
Golden Mask Award Laureate
Golden Soffit Award Laureate*

CASTS

HANOI OCTOBER 28 & 31

Onegin

Artyom Lepkov

"General"

Sergey Volobuev

Honored Artist of Russia

Laureate of the President's Prize

Golden Soffit Award Laureate

Diploma winner of

the Golden Mask Award

Olga

Mara Tudose

Tatyana

Maria Abashova

People's Artist of Russia

International Ballet Competitions Laureate

Golden Mask Award Laureate

Golden Soffit Award Laureate

Lensky

Vladimir Afonichkin

Diploma winner of

the Golden Mask Award

HANOI OCTOBER 29

Onegin

Daniil Afonichkin

Diploma winner of

the Golden Mask Award

"General"

Vasily Vanzhula

Olga

Elizaveta Bulakh

Tatyana

Victoria Mokrousova

Lensky

Evgeny Grachev

HANOI OCTOBER 30

Onegin

Igor Subbotin

"General"

Rafael Yakshigulov

Olga

Marianna Chebykina

Tatyana

Lyubov Andreyeva

Honored Artist of Russia

Golden Mask Award Laureate

Golden Soffit Award Laureate

Lensky

Dmitry Krylov

The Company

Eifman Ballet of St. Petersburg was established by Boris Eifman in 1977 (the original name of the company was Leningrad New Ballet). The concept of the New Ballet was above and beyond innovative for its time: from the very beginning the vision was to develop it as an experimental laboratory, a ballet theatre of one choreographer.

The Company's first performances, such as *Two-Voice* and *Boomerang*, had immediate success and prompted both strong interest of the audience and a lively discussion among ballet critics who recognised the development of a new trend in Russian ballet art. However, proponents of the traditional ballet school were rather reluctant to acknowledge the young choreographer's influence. The novelty of Eifman's approach to choice of literary basis and music for his productions, as well as the audacity of the body movement vocabulary earned him the reputation of a "dissident in choreography" that stayed with Eifman for a long time.

In the late 1970s – early 1980s the Company developed its own approach to shaping of the repertoire. The playbill included a growing number of productions based on the gems of classical literature. The choreographer worked with his company, noted for their dance intellect, to explore new genres. New productions: *The Idiot*, *The Mad Day*, or *The Marriage of Figaro*, *The Legend*, *Twelfth Night*, or *What You Will*, *The Duel*, *The Master and Margarita*, *The Murderers* and others – were distinguished by strikingly sharp choreographic patterns which aimed to express the height of passion experienced by the ballets' characters.

Today ballet enthusiasts in Europe, Asia, the Americas and Australia admire productions of the Eifman Ballet of St. Petersburg: *Red Giselle*, *Russian Hamlet*, *Anna Karenina*, *Eugene Onegin*, *Rodin*, *Her Eternal Idol*, *Beyond Sin*, *Requiem*, *Up & Down*, *Tchaikovsky. PRO et CONTRA*, *The Pygmalion Effect*, *Molière Passion*, or *The Mask of Don Juan*, *The Seagull. A Ballet Story*. These widely acclaimed works not only represent the highest level of artistic achievement in Russian contemporary ballet but also introduce international audiences to the spiritual heritage of Russia and the best of world culture – the inspiration behind the work of the choreographer and his dancers.

For several decades Eifman Ballet enjoyed success when performing in top venues across the globe. The Company's ability to immerse their audiences into the boundless world of human passion, to build a strong spiritual bond, to amaze and sometimes overwhelm them by the intensity and energy of its plastique, defined and ensured its recognition.

Boris Eifman is not just a choreographer; he is very much a philosopher. He is deeply concerned about the issues of today and challenged by the mystique of creativity. Eifman speaks directly to his audience about most complex and dramatic aspects of human existence. He defines the genre as "psychological ballet". The New York Times calls Boris Eifman the leader among living choreographers: "The ballet world in search of a major choreographer need search no more. He is Boris Eifman."

The Company is distinguished by its brilliant technique, exceptional commitment and intellectual interpretation. Its leading dancers, top of the range ballet professionals, recognised for their achievements both nationally and internationally, including prestigious theatre awards Golden Mask and Golden Soffit and prizes of the President and Government of Russia, implement Boris Eifman's inspirational ideas. Among them are Maria Abashova, Lyubov Andreyeva, Dmitry Fisher, Sergey Volobuev and others.

2011 marked an important development for the Company when the Government of St. Petersburg decided to commence construction of the Boris Eifman Dance Academy at the initiative of the renowned choreographer. The school opened its doors for the first academic year in September 2013. In 2019 the adjacent Dance Academy Theatre, unique St. Petersburg venue that will host dance festivals, contests and performances, was opened.

The Boris Eifman Palace of Dance, envisioned to become one of the world's centres of choreographic art, is due to open in St. Petersburg in the near future. It will not only be the home for the Eifman Ballet but will also provide space and facilities to other companies and performers representing different styles and genres of dance.

Boris Eifman's vision and mission is to create unique repertoire of ballet productions, which stems from the best examples of Russian psychological theatre, to explore innovative forms of choreography of the XXI century and broaden the boundaries of ballet art.

EIFMAN BALLET OF ST. PETERSBURG

Artistic Director

Boris Eifman

Company

Maria Abashova, Lyubov Andreyeva, Victoria Mokrousova, Mara Tudose

Vladimir Afonichkin, Dmitry Fisher, Dmitry Krylov, Artyom Lepkov,
Igor Subbotin, Sergey Volobuev

Daniil Afonichkin, Marianna Chebykina, Evgeny Grachev, Daria Popova,
Yulia Shunkova, Alicia Tebar, Vasily Vanzhula, Rafael Yakshigulov

Yulia Adlikovskaya, Polina Alfeyrova, Tatyana Belovintseva,
Elizaveta Bulakh, Arina Che, Polina Dikova, Kira Dmitrieva,
Anna Emelyanova, Taisia Ermolaeva, Maria Grigorieva,
Ariadna Kolcheva, Elizaveta Kuznetsova, Sofia Lesnukhina,
Yuliana Lukyanova, Miya Mansurova, Danuta Mazurova, Sofia Mizyurina,
Samira Nezhentseva, Anzhelika Nikulina, Lyubov Obukhovskaya,
Polina Pavlenko, Elina Polyakova, Ekaterina Romanova,
Anastasia Rudenko, Polina Silivonchik, Anna Smekalova,
Valentina Titkova, Alina Zavyalova, Polina Zelenskaya

Danila Alferov, Pavel Ananyev, Bogdan Barabanov, Ivan Chekhlov,
Bimba Gombozhapov, Stepan Goncharov, Nikolay Gorbunov, Vadim Ilyin,
Alexander Ivanov, Zakhar Kochev, Ivan Kotelnikov, Grigory Kozhevnikov,
Anton Markov, Alexander Martyshev, Artyom Meltishinov, Ilya Novoselov,
Denis Pestryakov, Ivan Piskunov, Egor Polikarpov, Artyom Postnikov,
Daniil Rimsha, Evgeny Sergeev, Bogdan Shabyshev, Ilya Shinkarenko,
Mikhail Shinkarenko, Dmitry Shishov, Artyom Shumov,
Semyon Skorokhod, Robert Vasiliev, Egor Vysotsky, Dmitry Zgonnik

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