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THE BALLET "DON QUICHOTTE DU TROCADÉRO": CONCERNING THE QUESTION OF THE IDENTITY OF THE CLASSICAL BALLET PERFORMANCE

Mikhaltchenkova-Spirin Elena
Ph.D. in History of Arts Musical, Member of the Union of Russian and Moscow Composers, Professor of Networks of conservatories for the city hall of Paris, Invited Lecturer of Bordeaux Montaigne University and University of Toulouse-Mirail

Abstract. Purpose of the study – *analysis of the ballet "Don Quixote of the Trocadéro" ("Don Quichotte du Trocadéro"), staged in 2013 at the National Theater Chaillot in Paris by choreographer José Montalvo, which received a prize at the NFTI festival in Naples as being the best foreign theatrical production. The article determines the degree of identity in relation to the original source - the academic ballet "Don Quixote" by Minkus-Petipa.* ***The scientific novelty*** *of the work lies to the fact that the author of the article outlines the general main approaches resulting the relationship of"ballet-reference" of the classical production, which is part of the golden fund of the classical choreographic heritage, and the "updated" production of the present time of the academic performance .Thus, in the ballet "Don Quixote of Trocadero" is going on a complete transformation of the classical original and at the same time it retains a connection with the original source.The study is carried out on the basis of determining the universal constants of a ballet performance and the degree of their modifications. Attention is paid to the aesthetics of "metissage" at all levels of the production, which in the choreography is manifested in the coexistence of the urban dances of today's Paris with world ballet classics.* ***As a result of the study,*** *which is also carried out through an interdisciplinary approach with the involvement of literary studies on the French medieval theater, the ballet "Don Quixote of Trocadero" can be defined as a ballet-farce staged in the traditions of the democratization of culture inherent in the theater of Chaillot, and manifesting the trends of the 21st century ballet in connections with the heritage of choreographic culture.*

Keywords: *contemporary ballet, universal constants of a ballet performance, about the identity of « modernized » productions of classical (neoclassical) ballet,*

ballet-reference, « metissage » aesthetics, interdisciplinary approach in analysis of the ballet « Don Quichotte du Trocadéro ».

The ballet "Don Quichotte du Trocadéro" was first staged in February 2013 in Paris at the Theatre National of Chaillot by the well-known Spanish-French choreographer of the middle-aged generation José Montalvo. This production became a distinctive event in the cultural life of the French capital and during the same year 2013 received the prize "Le Maschere del Teatro Italiano" at the NTFI theater festival in Naples as being the best foreign production. The ballet "Don Quichotte du Trocadero," which will be discussed here, is connected with one of the most respected theatrical productions, which is also the most frequently performed in the whole word, a part of the gold reserve of word classical choreography. The ballet in question is "Don Quichotte" by Marius Petipa set to the music of Leon (Ludwig) Minkus. This elevated prize testifies to the fact that the production became a cultural reality in the domain of 21st century ballet.

So what is it that the ballet "Don Quichotte du Trocadéro" staged by choreographer José Montalvo present itself?

Let us turn to the opinion of the shocked audience, which after watching the performance exclaimed loudly: "What is this? This is not Petipa!". Indeed, the issue was not a new version of the ballet. The new production of "Don Quichotte du Trocadéro" presents an utter transformation of the classical original. It is necessary to acknowledge that in this performance we are confronted with the original phenomenon of culture with the specific mastery of cultural choreographic memory.

A more detailed subsequent familiarization with the ballet "Don Quichotte du Trocadéro" brings us to the necessity of turning to the issue of the identity of the ballet performance.

Seminal here is the comparative approach.

In particular: the correlation of the studied ballet performance with those presentations which have already been acknowledged by the ballet world as historical referential oeuvres, sort of "standard bearers." We use here the capacious conception of ***oeuvre de référence*****,** deriving it from the French. In the given context it signifies the artistic touchstone which is of foundational value for the entire ballet world and which is turned to for imitations, comparisons, evaluations and definitions. There are only a few of such referential performances. On the path towards the formation of each production pertaining to classical academic ballet, whether it be "La Bayadère," "Don Quichotte," "Le Corsar" … or a few 20th century neoclassical ballets, such referential versions (one or several) appear which in most cases become artistic examples or orienting points for choreographers upon productions of academic ballet performances.

It is possible to select five basic approaches leading to the result of the correlation of *"ballet-référence*" – "a new production of a ballet performance."

1. The choreographer-producer aspires to recreate "the ballet of the epoch" by using archival material. The attraction to the archival accuracy of reproducing choreographic manifestations of the distant and near past has recently become a trend that attracts the attention of historians and dance creators. They talk about the "archival impulse" inherent in today's ballet culture. The 80s of the XX century - the beginning of the XXI century are indicated *(1)*. In this painstaking, truly research work, dance recordings, surviving films, transmissions of dance steps from dancer to dancer are taken as the basis, in which the body becomes an archive of choreographic information. To cite an example, let us refer the selfless enthusiastic activities of American choreographers Doug Fullington and Marian Smith. Wherever it is deemed possible, they recreate in the minutest particles the ballets of Petipa, deciphering the recordings of V.I. Stepanov, gathering information from the dancers, and present the artistic results of their work on stage together with the American troupe PNB (Pacific Northwest Ballet).

2. The choreographer-producer recreates in a maximally precise the chosen reference version during the production of any classical (neoclassical) ballet.

This is how George Balanchine designated his path in this sphere. After his death the Balanchine Fund was created as an extension of the New York City Ballet, while in 1987 the Balanchine Trust was established, under the auspices of which there exist archives with recordings of all the performances of the Russian-American choreographer. Particularly this trust is keeping a close watch on productions of various ballets of the maestro across the world, so that they would correspond to the norms, style and technique of Balanchine *(2)*. The scope of his control extends to the whole world. Thanks to a well-established licensing procedure and the development of refined copyrights, all ballet masters who wish to stage Balanchine's ballets are required to reproduce his choreographic ideas in the smallest detail. Thus, his ballets retain their complete choreographic identity in relation to the way they were originally conceived and embodied by Balanchine himself. In 1988, Jiri Kilian created a similar foundation, which, among other things, deals with creative and commercial issues related to the productions of numerous ballets by this world-famous master.

3. The creation of a performance in the realization of which the producer follows any one of the versions of the classical original and carries out its new rendition, bringing small changes into it. This approach is widespread in choreographic practice.

Let us look, for example, at the posters of the National Opera of Bordeaux, where starting from the 1990s a recreated troupe of classical ballet is working actively (at the present time there are only a few of them remaining in France). Thus,

for example, in 1993 the ballet "Don Quichotte" to the music of Leon Minkus with choreographers of Marius Petipa and Éric Vu-An was staged. The poster of 2017 indicates "Don Quichotte" to the music of Leon Minkus, the version of Rudolf Noureev and Charles Jude, the director of the troupe of those years. Two years ago the Toulouse Opera staged "Le Corsair," and the authors of choreography were listed to be Marius Petipa, Konstantin Sergeyev and Kader Belarbi in 2012.

Examples of "rereadings" of classical ballets can be generously multiplied. The stage directors, taking a certain performance-reference as a basis, make changes to it in order to raise the commercial price of the performance, to adapt the dance to the abilities of the dancers or in order to improve the structure of the ballet, which is often the weak point of the choreographic performance. Describing a similar way of staging academic classics, one can use the term **scripter** which means in computer science to write using a script-program language. We emphasize that this term has already been tested in relation to modern staging practice *(3)*.In the context of my classification, to script means to supplement or change the material of the ballet without violating the artistic integrity of the entire performance, using those choreographic means that will not become foreign.

4. The ballet-master creates a new choreography to the music, which remains unchanged.

In this case one could speak of an active attitude (generating, rather than imitational) attitude towards the facts of cultural choreographic memory, practice, and about the possibility of enriching it with new types of dance aesthetics. The object may only be a breakthrough toward great experiments in the sphere of the ballet classics. Let us name only one example from the numerous successful versions of that type: "Cinderella" to the music of Prokofiev, produced by Thierry Malandain, Biarritz, 2013.

5. The creation of a performance which contains a cardinal processing of the entire material of classical ballet performance – the choreography, music, means of production, etc. Such productions include a transformation complet of historical material. The great classics from "the ballet of the epoch" chosen by the producer transforms into a choreographic performance directly connected with the contemporary culture of dance.

It was particularly in this direction, in our opinion, that the performance of José Montalvo's "Don Quichotte du Trocadéro" was staged. "Don Quichotte" in a three-act production by the Bolshoi Theater in Moscow in 1940 has been taken as the **initial** basic **specimen**. The foundational *reference* version is recognized by the entire ballet world. *(4)*

In order to analyze this contemporary ballet and to evaluate its identity in regard to its historical source, it is undoubtedly necessary to turn to its *main parameters*. The object is in the *universal constants* of ballet performance:

- the choreographic version taken as the basis of the performance
- the literary source
- the title of the ballet
- the libretto
- the protagonists
- the structure of the performance
- the choreography
- the music
- the means of production

Montalvo says: "I conceived of my ballet as a form of 'deconstruction,' i.e. the 'taking apart' of the classical historical masterpiece 'Don Quichotte' by Petipa and Minkus with its subsequent 'assemblage' on the basis of a total modification and realization of one's own new work of art"*(5)*. In order to understand how the re-fusion of a classic work took place, let us turn our attention within the frameworks of my presentation on these constants.

The Literary Source. The fact is well-known that the idea for the performance emerged from the personal conversations of choreographer Montalvo with actor Patrice Thibaud. How could it be possible to turn merrily and in the ballet genre to the audience which "has gotten used to everything," so that the sensations would "go into overdrive"? Turning to farce and burlesque was the obvious solution, just as the idea (not a full plot of the novel of Servantes – *M.S.E.*) of Cervantes' novel and the ballet of Petipa and Minkus were similarly obvious. The conversations between the artists dwelt on the differences and similarities between the burlesque gestures of the actor and the dancer. They determined their wish to confront two artistic practices – those of the dancer and the actor. It is known that in order for the comedy performance to take place, it required a performer who would "carry" the production on himself. It befell particularly to showman Patrice Thibaud, who played the part of Don Quixote, to become such an actor. His mimetic acting (he did not pronounce almost a single word on stage – merely, at times, accompanying his movements on stage with exclamations) endows the stage action with a new theatrical dimension. Patrice Thibaud expresses that which seems to be concealed in dance. As a result, there is a change of the very genre of performance, which in the program of 2014 was called a play. The audience sees on stage an emotionally incandescent choreographic performance featuring a conglomeration of dance, comic pantomime, elements of performance of medieval French theatre. The action possesse slightly a narrative development.

The title of the ballet "Don Quichotte du Trocadéro." What is the meaning of the word "Trocadéro," which is the crucial term for the understanding of the conception of the performance? The thing is that the Chaillot National Theatre situated at Palais Chaillot at the address 1 Place de la Trocadéro (at the "Trocadéro"

metro station) in the 16th District of Paris. From the windows of the foyer of this theater we can see the Eifel Tower in full length, since it is located only a few steps away. We are situated in the very heart of 21st century Paris. The authors create a performance in the city atmosphere of the tradition mixing of nationalities et cultural traditions of the French capital of our days. The authors create a performance in the urban atmosphere of the French capital of our days. They, like the cunning Spanish hidalgo, dream of changing the ordinary surrounding life. This symbolic place itself, full of magic and attraction for the whole world, inspires to create something unusual, out of the general norms.

Some clarification needs to be made here. The Theater of Chaillot, the National People's Theatre (TNP Théatre National Populaire), was created to express, implement, embody the concept of the democratization of culture so dear to the whole of French society. The heyday of the theater is associated with the activities of Jean Vilard, who directed it from 1951 to 1963, and it was during this era that the theater became a model of cultural actions that determined its appearance and provided guidelines for Parisian and all-French theatrical life. We are talking about the formation of a theater model as a public public service, the task of which is to study contacts with the public, involve the public in performances, attract visitors from the people ...All this colossal accumulated potential of democratic ideas illuminates the activities of the theater today. In 2008, by order of the Minister of Culture, Cristina Albanel, the National Theater of Chaillot was given to modern dance. On the basis of this theater, a new choreographic center was created, which, thanks to the efforts and talent of José Montalvo, taked on its own face. Playbill of « Don Quichotte de Trocadéro » testifies to this. *(Photo 1)*

It is possible to speak of the ***protagonists*** of "Don Quichotte du Trocadéro" only with a measure of conditionality. The program published for the audience does not contain either any ***libretto***, or the names of the main protagonists. José Montalvo's production involves 14 performers: 13 dancers of the ballet troupe of the Chaillot Theater and actor Patrice Thibaud. Each of the dancers involved in the performance may be associated with various protagonists of the ballet. Only possessing the knowledge of the novel and of the ballet of Petipa and Minkus, it becomes possible to say that the performance demonstrates the main protagonists of the "ballet of the epoch": Don Quixote, Sancho Panza, Kitri, Kitri-Dulcinea, Basil, Lorenzo, Gamache, Kitri's friends among the girls, the toreador Espada, Mercedes, the Amours, the people. The performance also involves "silent" video-silhouettes, for example, passengers of the Paris metro, an old man of the "Don Quixote" type travelling in the metro – in the womb of Paris. If the listener was familiar in detail the ballet of Minkus-Petipa, he could fathom, which ballet episode and with which protagonists is carried out on stage. If not, then he watched Montalvo's ballet without any implication of the classical performance of Peti-

pa-Minkus. “We jested, playing the ballet “Don Quichotte” of Petipa-Minkus in our own fashion,” the contemporary choreographer says.

The structure of the reference ballet is merely outlined in the development of the action on stage. According to the piano-vocal score published in the USSR in 1989 (this is the only publication of the music of this ballet known to me), in the original version of the ballet “Don Quichotte” the three acts and prologue of the ballet comprise 48 main large scenes, musical numbers and variations. Montalvo, while preserving the plot in general, chooses only the main numbers for his production, adds his own (including a few numbers with video) and creates a one-act ballet with the duration of an hour and a half.

The choreography of Petipa, which in regular productions presents the basis for the creation of the production, subjugating the dramaturgy, the music and the design, in “Don Quichotte du Trocadéro” becomes one of the components of the many-sourced dance. In the small ballet troupe of the Chaillot theater there is no division into soloists and the corps-de-ballet with its hierarchy. All of its participants are endowed with various dance profiles, which are indicated in the program. Each dancer in the production demonstrates on stage his or her specific artistic creed (often this takes place with a measure of performance and improvisation). All he participants dance both the corps-de-ballet scenes and the solo numbers. In addition, being endowed with bright individualities and unique technical abilities, are able to create their own dance remote from replicating the seemingly “correct” pas.

Moreno of Basil and Kitri

It is interesting to compare the “Moreno” of Kitri and Basil from the 1-st Scene of Petipa’s “Don Quichotte,” and the same number from Montalvo’s ballet. What attracts attention to itself is: 1) the similarity of the motions and the similitude of the ballet pas and 2) the lowering of the aesthetics of high academic choreography. In this number Basil is performed by a metis artist, who dances in the style of African dances. Excerpts from the “Don Quichotte du Trocadéro” ballet may be viewed on the website of the Théâtre national de Chaillot. Saison 2013-2014. There also exists a short five-minute video recording NTFI 2013 “Don Quichotte du Trocadéro” made for the theater festival in Naples (NTFI. Napoli Teatro Festiva Italia), which it is possible to find on the internet.

Various dance styles come into coxistence with each other on the stage:

Classical dance

Contemporary dance

Modern dance

Rhythmic gymnastics

Jazz

Hip-hop dance

The recently emerged funk dance, which is danced by the city's young people in the manner of flamenco

Krump dance (krump is an urban dance, which is danced in the suburbs of Los Angeles; it is connected in its roots to traditional dances of African tribes)

Claquettes, which came from musical comedies

Argentinian tango

There emerges a dynamic "complex-free" (in Montalvo's expression) dialogue between contemporary choreography and the grand classical ballet, video means, literature and actors' playing. A special type of aesthetics emerges -the choreographer himself calls it "***the aesthetics of metissage***", in the conditions which generate the coexistence, blending together, confrontation, interaction, and interpenetration of various dance practices. Within their free diffusion the French choreographer attempts to develop new definite etalons, rejecting the idea of the existence of the most ideal and the most beautiful motions of the human body, distributed for everybody; he realizes that each dance practice, including that derived from real urban life, is the bearer of its own psychological world and a specific type of entertainment and pleasure.

"…We work with dancers of various calibers, creating a corps-de-ballet of the present day, which presumes a new means of being together, where each person is distinctly different from another, brings in an aesthetics differing from those of others, enrichens the dance practices of the other dancers of the ballet…", "in my opinion, the fusion of styles must not be reduced to mere formalism, the dance practices can never remain neutral in regards to each other. They carry in themselves powerful symbolic impulses of a political, sensual, philosophical character. In the ballet 'Don Quichotte du Trocadéro' I wished to go further on, following my reflections about mixture and hybridization, as well as to open new choreographic territories." For the work on the historical parts of the choreography invited the star of the Paris National Opera Carole Arbo, who demonstrated the participants of the Chaillot ballet troupe numbers of the ballet "Don Quichotte" of Petipa and Minkus (for example, the variations of Kitri and Basil), characteristic dances, and Pas de deux in the versions of Petipa and Noureev. On the internet it is possible to find video recordings of the work of dancers with Carole Arbo and with commentaries of Montalvo. The choreograph says: "With great pleasure the artists of the ballet troupe of the Chaillot Theater studied the fragments of classical ballet, having incorporated individual features inherent to each one of them. Then they transformed the classical variations, fusing or directly juxtaposing them with other dance practices, with specific choreographic elements which we have developed with Dominique Hervieu during the period of joint work with her ballet troupe…"

Each number of the ballet "Don Quichotte du Trocadéro" is interesting for analysis.

Montalvo is the central figure in the creation of the production. As it frequently happens in ballet, we see once again the hierarchical pyramidal structure of the creation of the production, as it was customary to do back in the 19th century practice of theater and ballet, where the choreographer was situated on the top of this imaginary pyramid and determined absolutely all the important and lesser important moments of the production: the choice of the plot, the protagonists, the libretto, the decorations, a detailed commission of music for the composer, the composition of the dances of the corps-de-ballet, the variations of the soloists, the casting. The ideas of the video footage and the conception of the costumes belong to him. The dancers of the Chaillot Theater are indicated as the performers and the co-creators of the dance. The authors of the ***means for production*** are the employees of the Center for Contemporary Artistry and Computer Technology of Le Manège Mons.

One organic element for a general bright stage impression from the ballet "Don Quichotte du Trocadéro" is that of interactive iconography (iconography is the supply of information with the aid of depiction, or one of the types of informational design), with the aid of which the producers organize, "amalgamate," expand the "stage space" in which the performance is held. Having initially rejected the idea of a grand ballet production, they recreate effects by means of contemporary means of production, enriching the reality of the stage by means of new technologies of computer design.

The action of the performance is constantly brought out from beyond the limits of the stage and the theatre hall by means of inventive and unexpected videos: the audience is momently transferred from the escalators of the metro of Paris to the fields of Spain, from the underwater kingdom to a plaza in Barcelona, or on the stage of the Paris Opera … The performers and the viewers are constantly situated both in real and in conditional motion, mastering various milieus of video habitation.

The general scene of the "cloned" video participants on horses and real artists. *(Photo 2)*

Most original are the *relations between dance and* ***music***. Let us remember that Petipa collaborated with composers who promptly composed music for concrete dances upon commission by the great choreographic maestro. In Montalvo's ballet the work on the music is carried out, following the conceptions of the producer, by the creator of electronic music Sayem. In the programof the ballet « Don Quichotte du Trocadéro » Ludwig (Leon) Minkus is listed as the composer of the music, and Sayem – as the arranger and composer of the original musical composition. It must be said that the music sounding in the hall is for the most part the music of Minkus in its original form. It was subjected to less cardinal changes than the choreography of Petipa. So how was it that Sayem's "original musical

composition" appear? The co-composer of the music follows the number structure of the ballet "Don Quichotte du Trocadéro," comprised of various small scenes (sometimes video-cadres), each of which does not necessarily possess a completed choreographic form. Sayem sounds them out, choosing the musical material needed by the producer. Noteworthy of attention is his detailed knowledge of the music of Minkus and the various versions of the ballet. The arranger himself did not complete the work on composing the music for the ballet "Don Quichotte du Trocadéro." The piano-vocal score and the videos of various reference productions were of necessity for him for choosing the fragments of the music at the very initial stage of creating the production. Furthermore, undoubtedly, he worked for the most part with recordings. It may be said that his activities were rather similar to the work of a disc-jockey. The musical score of the "original musical composition" of "Don Quichotte du Trocadéro" does not exist, nor can it exist. For the arrangement of the "musical composition" only a small part of Minkus' music in notated orchestral versions was selected, the chosen fragments were accurately selected according to the keys, they are changed, mixed with other "music": the underground, real sounds and rhythmic standards. As a result, a long track was shaped out and recorded, which in the language of DJ's (disc-jockeys) is called a compilation; the composition acquired a completed form, immutable from one performance to the next.

The generally light, merry character of Minkus' music, tinted with national Spanish color, fits excellently the general *farce* action.

Apparently, the production of "Don Quichotte du Trocadéro" continues and develops in its own way the tradition of comic ballets represented in the history of the art of classical ballet. The expressive means selected by the producers – the choreographic, the production-related and the music – are connected, in our view, first of all, with the techniques of Medieval French theater. Let us expound only several considerations, basing ourselves on the positions of the well-known researcher of this period of the art of theatre, Halina Leviska. The question is about Halina Leviska "Research of the Old French Farce," published in French by the Polish scholarly publishing house Klincksieck in 1974.

I propose a scheme in which the left column indicates the comic verbal means of medieval farce, the middle column indicates the lexis of dance corresponding to these means, and the right column lists are musical means which, in my opinion, can be correlated with the means of medieval farce. *(Scheme)*

Having examined with a measure of detail the production of "Don Quichotte du Trocadéro," let us turn to the question of its identity in relation to the referential ballet "Don Quichotte" of Petipa and Minkus in the version of 1940. In all the parameters of the production there is a transformation of historical material taking place and new solutions being brought in. The reference production of Pe-

tipa-Minkus becomes a source for inspiration, which upon radical modification of all the parameters (the titles, the structures, the choreography, the music, the inclusion of elements of other types of art – in this case - medieval French farce) transforms into a principally new original work of art. It becomes apparent that Montalvo was inspired by the idea of novelty, the manifestation of the original self-sufficient conception in which cultural memory is transformed into counter-memory. In his ballet he not only merely revised the material of the reference ballet, but also to a certain degree rejected it, smiling and joking, upon preservation of a total reverence towards the academic primary source.

The method of creation of an original work of art on the basis of well-known compositions which are in full public view and are heard by everything is widespread at the present time (for example, in the so-called light music, in the music of films). However, I am not familiar with other productions, besides Montalvo's, which could provide examples of such a radical modification of classical ballet masterpieces. The accepted originality of this production also testify to the fact that the choreographer was able to define himself in the world of ballet.

It would hardly be an exaggeration to say that in the present day the production of "Don Quichotte du Trocadéro" became a manifesto of recent original performances by the Chaillot Theater the troupe of which has preserved and augmented long-time democratic traditions. It is a theater which with a sense of universalism is capable of expressing the social processes taking place in French society, a theater attended by all strata of society, including the dwellers of the "colored neighborhoods" of Paris. It is a theater in which aesthetic tendencies are being generated.

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3. Bénichou Anne Recréer/scripter. Mémoires et transmissions des œuvres performatives et chorégraphiques contemporaines. Editions « Les presses du réel ». Canada. 2015.

4. Let us remind ourselves of the main versions of the ballet « Don Quichote » with the music of Leon (Ludwig) Minkus. The Bolshoi Theater of Moscow: the version of Marius Petipa (1869), the version of Alexander Gorsky (1900), the version of Alexander Zakharov and Kasyan Goleyzovsky (1940), the version of Alexander Fadeyechev (1999). St. Petersburg: the Bolshoi Theater and the

Mariinsky Theater: the version of Marius Petipa (1871), the version of Feodor Lopukhov (1923), the version of Piotr Gusev (1946). Great sucess is enjoyed by the version of Mikhail Baryshnikov, which saw the light in 1980 at the ABT (American Ballet Theatre). A successful fate befell the version carried out by Rudolf Nuriyev in 1966 for the Vienna Opera and later revised for the Paris National Opera, where it became the domain of the choreographic culture of France and has been regularly presented on the stage of this theater as the version of Petipa-Nuriyev. This was the particular versionof Bolchoi of 1940 that was brought by Rudolf Noureev from out of the USSR and with numerous changes brought in by him asserted itself in France. Among the recent versions, mention could be made of the one by Boris Eifman in 1993 "Don Quichotte or the fantasies of a madman" for his "Ballet Theater," as well as the on by Alexei Ratmansky in 2010 of the National Ballet of the Netherlands...

5. cit. from the program of the performance of 2013 containing the conversations with José Montalvo. Publishing office of the National Theater Chaillot.

Photo 1
poster of the performence « Don Quichotte du Trocadéro » in february 2013 in Theater National de Chaillot

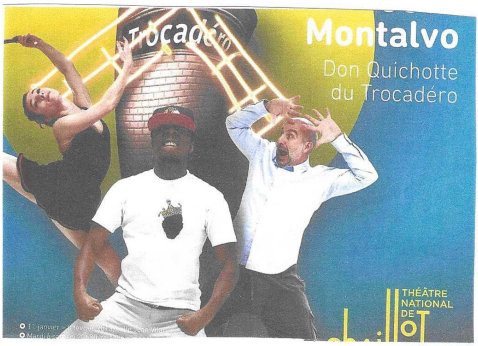
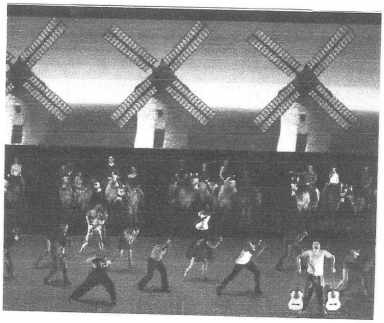


Photo 2
collective scene



Scheme

Techniques of the Medieval French Farce	Choreographic Stage Means	Musical Means
Numerous Lists **Enumerations and repetitions**	Multiplication of Protagonists Clonage (For ex.Pas de trois one Protagonist on Stage in Living + two Video Projections, Which Do Not Repeat the Dance of the Main Protagonist) , 2 guitars, 3 windmills, 13 horses....	Numerous Repetitions of One Music and the Same Music in the orchestral Version pre-recorded
Verbal Drivel	Ride on Horses in the Paris Metro, Dance in a White Ballet Costume in the Escalator of the Metro (in ballet tutu)	A Creak, Whistling Instead of Music as the Accompaniment to the Dance
Incredible Follies **Horribles Rudness**	Taking the Pants off the Main Protagonists ; Dulcinea Punches Don Quixote in the Teeth (Element of Dance)	The Music is Interruptes By Cries of an Eagle, the Neighing of a Horse
Deformation of the Language on the Basis of Verbal Dialects Vulgarization of the Language, his simplification	Allusion of Petipa's Dance is Preserved in General Features. They are noticeable on the Basis of Other Types of Choreographic Aestetics, Chiefly, Urban ones (Hip-Hop, Funk Dance, Krump Dance. African Danses..) Reanimation of the Sense of primitive Dance Elements	« Extending » Minkus' Music. Bringing in Rock Music. Technique DJ