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1. Nekoč ste dejali, da bi vas čustva zadušila, če jih ne bi mogli izraziti z umetnostjo. Zakaj je ravno ples ta izrazni medij, kaj vas je navdušilo zanj? / You once said your emotions would suffocate you if there was not a way to express them through dance, what was it that drew you to it?

Poznal sem veliko nadarjenih ljudi, ki sploh niso znali prepoznati svojih talentov, kaj šele da bi jih razvijali, in to je dramatično zaznamovalo njihovo življenje. Imel sem to srečo, da sem že v mladosti vedel, da se bom posvetil koreografskemu delu. Že ko sem bil star 16 let, sem imel plesno skupinico. Menim, da je govorica telesa edinstven inštrument za razumevanje človeške duše. S to govorico lahko koreograf v posamezniku odpre tako zelo subtilne duševne in čustvene ravni, da jih ne poznajo niti psihoanalitiki ali drugi raziskoval-

ci. Najti ključ do starodavnih kodov, ki se skrivajo v našem telesu, njegovih refleksih, pomeni dostopati do najglobljih skrivnosti čustvenega življenja človeka. In to počnem že več kot pol stoletja. *I knew many talented people who could not even recognise their talents, not to speak of fulfilling them, and this was the drama of their lives. I was blessed because already in my youth I knew that I would devote my life to composing choreographic works. By the age of 16 I had my own small dance troupe. I believe that body language is a unique instrument for the human soul's perception. By means of this language the choreographer is able to open such very fine planes of the mental and sensual nature of the individual that are unknown to any psychoanalyst or other researchers. Finding keys to ancient codes hidden in our body, its reflexes, you can access the innermost secrets of the emotional life of man. This is what I have been doing for over half a century.*

2. Kje dobite ideje za baletne predstave, kaj vas navdihuje? / Where do you get ideas for your ballet performances, what is it that inspires you?

Nihče nima nadzora nad navdihom in nad skrivnostjo rojevanja ustvarjalnih idej. Z različnimi sredstvi lahko v sebi le nabiram demiurško energijo. Glasba, književne mojstrovine, življenjske zgodbe zgodovinskih osebnosti in veliki umetniki mi lahko pri tem pomagajo.

No one has power over inspiration and over the mystery of the birth of creative ideas. Using different means, I can only accumulate the demiurgic energy inside me. Music, literary masterpieces, stories of the lives of historic characters and great artists can help me with that.

3. Kako ustvarjate? Se najprej odločite za glasbo in koreografijo izpeljete iz nje ali ideji za predstavo kasneje poiščete še glasbeno podlago? / In what way do you work? Do you decide on the music first and draw ideas for choreographies from it, or do you first get an idea for the performance and later find music to go with it?

Ko izberem temo za novo produkcijo, začenjam izbirati glasbo zanjo. Z glasbo za predstavo se vedno ukvarjam sam. To je enako pomembna faza v ustvarjanju baletne predstave kot oblikovanje koreografskega vzorca. Morda je celo pomembnejša, saj je glasba tista, ki opredeljuje ustvarjalno misel in predlaga nazorne rešitve. Glasba je kot ocean, koreograf pa je vržen v njene vode. Najprej se brezupno boriš z valovi, nato pa te na neki točki tok odnese v varno zavetje obale ...

After choosing the theme for the upcoming production I start selecting music pieces for it. I'm always working on the musical score of the performance on my own. This is as an important stage in the creation of the ballet, as the creation of its choreographic pattern. And, perhaps even more crucially, because it's the musical score which defines the creative thought and suggests certain plastic solutions. Music is like the ocean, and the choreographer is being thrown into its waters. At first you're desperately fighting the waves and then at some point the current takes you to the rescue of the shore...

4. V čem se vaše predstave ključno razlikujejo od drugih, klasičnih baletnih predstav? / What is the most important way in which your performances differ from classical ballets?

S primerjavami se ne ukvarjam. Moje ustvarjalno poslanstvo je ustvariti izviren in konkurenčen baletni repertoar sodobne Rusije. Nazorni jezik, ki

sem ga ustvaril, naj bi izražal resne filozofske ideje in raziskave globokih skrivnosti človeške duše in duševnosti. Umetnost je intelektualno globoka in psihološko prefinjena. Vse naše predstave izžarevajo neverjetno čustveno energijo, ki povzroči katarzo. Nikogar ne pustimo ravnodušnega.

I'm not concerned with making comparisons. My creative mission is creating an original and competitive ballet repertory of modern Russia. The plastic language that I have created is aimed at the expression of serious philosophical ideas and research of the deep mysteries of the human soul and psyche. It is art that is profound in the intellectual sense and psychologically subtle. All our performances exude an incredible emotional energy, causing catharsis. We do not leave anyone indifferent.

5. Na letošnjem Ljubljana Festivalu si bomo lahko ogledali vašo predstavo Čajkovski. PRO et CONTRA. Za glasbo se pogosto obrnete h kompozicijam Čajkovskega. Kaj vam je pri delih tega skladatelja tako všeč? / At this year's Ljubljana Festival we will get to see one of your performances, titled Tchaikovsky. PRO et CONTRA. You often find the music you want among the compositions of Tchaikovsky. What is it that you like about the works of this composer?

Čustveni in duhovni elementi del Čajkovskega me napajajo že leta. V njegovih delih se čudovito prepletajo poguba in vnema, slovesnost in subtilna izpovednost. Ob poslušanju Čajkovskega sem se vedno spraševal: zakaj je tako tragično glasbo pisal skladatelj, ki je bil že v času svojega življenja slaven in priznan, ki je imel zveste oboževalce, cenile pa so ga tudi oblasti? Želja, da bi našel odgovor na to vprašanje, me je spodbudila, da sem leta 1993 ustvaril baletno predstavo Čajkovski. Triindvajset let pozneje sem se znova lotil osebnosti

skladatelja in ustvaril povsem nov balet – Čajkovski. PRO et CONTRA, v kateri so isti problemi dobili resnejšo interpretacijo. Raziskujem namreč notranje trpljenje skladatelja, posledice njegovega usodnega notranjega razkola. Čajkovski. PRO et CONTRA se ne potopi le v skladateljeve osebne drame in čustva (kot v baletni predstavi iz leta 1993), temveč tudi v njegov umetniški svet. *The emotional and spiritual element of Tchaikovsky's works fed me for years. In his works, the doom and the enthusiasm, the solemnity and the subtle lyricism wonderfully intertwined. Listening to the works of Tchaikovsky, I consistently asked myself the question: why was such tragic music written by a composer who achieved fame and recognition during his lifetime, was adored by fans and appreciated by the authorities? The desire to find an answer to it prompted me to compose the ballet „Tchaikovsky“ in 1993. And 23 years later I again turned to the personality of the composer and created virtually a new ballet – „Tchaikovsky. PRO et CONTRA“, in which the same problems got a more serious interpretation. In these works, the inner torments of the composer, the consequences of his fatal internal split, are examined. „Tchaikovsky. PRO et CONTRA“ is an immersion not only in the personal dramas and feelings of the composer (which was present in the 1993 ballet), but also in his artistic world.*